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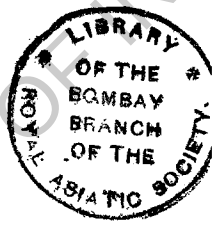
THE RELIGIOUS CEREMONIES

AND

CUSTOMS OF THE PARSEES.



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To

THE TRUSTEES—PAST AND PRESENT,

OF

THE FUNDS AND PROPERTIES OF THE

PARSEE PANCHÂYET

Whom—and through them the Parsee Community—
I have tried to serve, to the best of my poor abilities,
For a long period of nearly 30 years,
As a Souvenir
Of my long connection with their Board as their Secretary,
And as a Token of Gratitude
For all that they have been pleased to do
to help me in my Duties and to encourage me in my Studies.

JIVANJI JAMSHEDJI MODI.

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PREFACE.

This book has grown out of the work of study, undertaken for the Dictionary of Religion and Ethics published by Dr. Hastings. In his letter dated 26th December 1905, Dr. Hastings, invited me to be a contributor to his Dictionary on the subject of Parsee Religious Ceremonies and customs. A complete compendium of all the Religious Ceremonies and Customs of the Parsees was wanting. So, on receiving the above invitation, I proposed to go thoroughly into the study of the whole subject, and this book is the result. Here and there, I have re-cast the subjects as originally written.

My name was kindly submitted to Dr. Hastings by the late Revd. Dr. Mills, Professor of Iranian Languages at the University of Oxford. So, Dr. Hastings, at his suggestion, asked me to give "the closest possible description" of the ceremonies and customs. Dr. Mills also had written to me direct, to "be absolutely exhaustive as to details." Ere this, I had found, that a detailed description of the ceremonies and customs was wanted by scholars, especially foreign, as it would help them in their elucidation of some Avesta and Pahlavi texts. For example, I found that my paper on the Funeral Ceremonies of the Parsees, read before the Anthropological Society of Bombay, had been of some use to the late Prof. James Darmesteter in his translation of the Vendidad.[1] Prof. A. V. W. Jackson, when he was in Bombay in 1901, had drawn my attention to the want of a detailed description of religious ceremonies, especially the Purification Ceremonies of the Bareshnûm. Then, in a letter dated 8th March, he wrote: "May I not urge you to write a detailed monograph of the Bareshnum I spoke

1 In his Appendix A, to the eighth chapter of the Vendidâd, entitled "Cérémonies funèbres chez les Parses," he thus refers to it: "Nous faison grand usage dans cet exposé d'une excellente étude de M. Jivanjj Modi" (Le Zend Avesta. Vol. II, p. 146 n. 1.)

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to you on the subject that morning when I was at Colaba ? Such a treatise giving all the Ceremonies would be important." I know, that the want of such a book was felt, at times, in Courts of Justice, when there were cases in the matter of the Wills of Testators who directed certain religious ceremonies to be performed, and when there was the question of the proper significations of the ceremonies. I knew of a case, in which the learned Judge had to refer to Dr. Haug's Essays on the Parsees for the explanation of certain Ceremonies. In another case, the present Parsee Advocate General studied with some interest, for an explanation of some ceremonies, my rough copy of the manuscript sent to Dr. Hastings. So, bearing all the above suggestions and matters in mind, I have tried to be somewhat exhaustive, and hope, that the book will be of some use to students of Comparative Religion. I am glad to observe, from the preface of "The Comparative Study of Religions[1] " by Prof. Widgery of the University of Cambridge, that the advanced proof pages of this book, of which he speaks as "an exhaustive treatise on Social and Religious Customs of the Parsees," have been of some use to the author. Students of Comparative Religion may, in the matter of the religious ceremonies and customs of the Parsees, look to this book as a kind of a Dictionary of Parseeism. The exhaustive Index will help them to use it as such. I beg to tender my best thanks to my friend, Mr. Bomanji Nusserwanji Dhabhar M. A., for its preparation.

I think that, irrespective of the question of the want of such a book by the students of Religion and Anthropology, it will be found of some use to my community in general. The times are rapidly changing. The 'new' has been springing rapidly upon the 'old'. As often said, the heresy of to-day becomes

[1] "The Comparative Study of Religions. A systematic Survey," by Alban G. Widgery, Lecturer in the Philosophy of Religion in the University of Cambridge; formerly Professor of Philosophy and the Comparative Study of Religions, the College, Baroda, Preface p. IX.

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the orthodoxy of to-morrow; the liberalism of this year, the conservatism of the next. The reader will find, that many a ceremony, ritual or custom has been spoken of, as having become obsolete or as being more honoured in the breach than in the observance. Many more will be obsolete in the course of a few years. Customs are often as despotic as fashions, but they also change as fashions. So, this work will, it is hoped, serve, to a certain extent, as a record of what was once, and what is now, prevalent.

Some of the religious ceremonies and customs are good in themselves from a sanitary or hygienic point of view. As Prof. Max Muller says: "There is a reason at the bottom of everything, however, it seems unreasonable to us, in the customs and laws of the ancient world."[1] What is said of the old symbolism stands good, to a certain extent, for some old customs: "The Symbolism of to-day preserves the serious belief of yesterday and what, in an age more or less distant, was a vital motive, inspiring an appropriate course of conduct, *survives in the conduct* it has inspired, long after it has itself ceased to be active and powerful." But, we find that, at times, "too much of even a good thing" spoils that thing. This is so in the case of some religious ceremonies and customs. We find that, very particularly, in the case of some purificatory ceremonies, for example, the Bareshnûm. The original good simple ideas of purity, *viz.*, freedom from contact with the impure, and isolation, if infection or impurity is caught or is believed to have been caught, are, at times, carried to tiresome extremes. No wonder, if they were so carried to extremes in olden times, when we see, that cases of that kind happen even in modern times, under an alarm or panic of a sudden epidemic, as that of Plague in Bombay in 1896-97. However, such extremes tend to obscure the original good object.

[1] Max Muller's Science of Mythology.

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In the rituals of purification, especially in that of the Bareshnum, as prescribed in the Vendidad, and as carried on later, we find such an extreme, ending in some tiresome intricacies. It seems that, at the end of the ninth century, there was, among the Zorpastrians of Persia itself, an attempt of a kind of revolt against the multiplicity or the intricacy of the ceremonies, and the standard of that revolt was raised by a prelate, Zâdsparam, the high priest of Sirkân. But the revolt was suppressed by the higher ecclesiastical authority at Pars and Kerman. We find an account of this controversy in the Pahlavi Epistles of Mânuscheher.[1] It seems, that long before this, even in the times of the Pahlavi commentators, there arose some controversies about the intricacies and the details of the ritual of the Bareshnûm.

Goethe, that great German Hafiz, admires the view of the Purity of Elements (Fire, air, earth and water), as observed by the ancient Persians. He admires, what he calls, "Würde der Sämmtlichen Elemente" *i.e.*, "The Dignity of Elements." He has attached to his Parsi-Nameh or Buch des Parsen, which forms the eleventh book of his West-Östliche Divan, some "Notes and Discussions (Noten und Abhandlungen). Therein, he says: "Their religion is clearly based on the dignity of all elements, as manifesting God's existence and power. Hence the sacred dread to pollute water, the air, earth. Such respect for all natural forces that surround man leads to every civic virtue. Attention, cleanliness, application are stimulated and fostered."[2] Notwithstanding this admiration of the Dignity of the Elements, he runs down the later, what he calls, "endless tedium" of consecration and purification.

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1 *Vide* the interesting Introduction of Mr. Bomanji N. Dhabhar in his Nâmakîhâ-i Mânûshchîhar. *Vide* West's Introduction S. B. E. Vol. XVIII.

2 *Vide* my Paper on "Goethe's Parsi-nameh or Buch des Parsen", in the Journal of the B. B. R. A. Society, Vol. XXIV, pp. 66-95. *Vide* my Asiatic Papers, Part II, pp. 119-148.

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Some of the intricate tedium of purification carried to an extreme from the original reasonable thoughts of sanitation and purification, has now passed off and is passing away. But as it often happens, in the rush or fashion of doing away with what was tedious or unnecessary and what formed the excrescences, some other customs, which are good from sanitary and other points of view of public utility, also are done away with. Even M. Renan of France, who was taken to be a heretic for his liberal thoughts and views, and who, therefore, cannot be suspected of any kind of undue conservatism, and who, though looking hopefully to the future, looked with respect to the past,[1] looked with distrust at the attempt to throw off good with the bad. He said : " I fear that the work of the twentieth century will consist in taking out of the waste paper basket a multitude of the excellent ideas which the nineteenth century has heedlessly thrown into it." The Parsees of the present day, are, I am afraid, doing something of that kind. This book, which records all the religious ceremonies and customs of the Parsees, will, at least, show to future generations, what was the good that was heedlessly thrown off, and what was the bad that was properly thrown of.

In connection with this view of preserving what is good in the customs of the old, one may appropriately quote from Mr. Carpenter's Pagan and Christian Creeds " (p. 266) the following passage : " Numerous instances might of course be adduced of how a Church, aspiring to be a real Church of Humanity, might adopt and re-create the rituals of the past in the light of a modern inspiration. Indeed, the difficulty would be to limit the process ; for every ancient ritual, we can now see, has had a meaning and a message, and it would be a real joy to disentangle these and to expose the profound solidarity of human thought and aspiration from the very dawn of civilization down to the present day. Nor would it be necessary to imagine any Act of Uniformity or dead level

1 He said : " J'aime le passé, mais, je porte envie a l' avenir."

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of ceremonial in the matter. Different groups might concentrate on different phases of religious thought and practice. The only necessity would be that they should approach the subject with a real love of Humanity in their hearts and a real desire to come into touch with the deep inner life and mystic growing pains of the souls of men and women in all ages."

In describing some of my subjects I have tried to follow a suggestion of Dr. Hastings. He had asked the subjects to be treated, both from the Iranian or the ancient Zoroastrian and the Parsee or the modern Zoroastrian point of view. I have tried to show, here and there, how the modern practice and view differ from the ancient, referred to in the Avesta, Pahlavi, Pazend and Persian books. I have generally tried to look at various subjects from a student's point of view and have merely described them as required. But in some places, where possible, I have tried to explain old beliefs and customs and to trace their origin.

Some of the subjects treated in the volume, have been treated by me in various papers,[1] read before the Anthropological Society of Bombay and published, in some form or another, in the Journal of the Society. So, I have tried to treat

---

1 These papers are the following.—

1 Birth Customs and Ceremonies (Journal of the Anthropological Society of Bombay, Vol. IX, pp. 568-82).
2 Marriage Customs and Ceremonies (Vol. V, pp. 242-82).
3 Funeral Ceremonies (Vol. II, pp. 405-44).
4 Purificatory Ceremonies. The Pâdyâb and the Nân (Vol. XI, pp. 162-185.)
5 Purificatory Ceremonies. The Bareshnûm and Riman (Vol. XI, pp. 224-289).
6 Purificatory Ceremonies. Purificatory Processes in Daily life. (Vol. XI, pp. 364-375).
7 Initiation Ceremonies (Vol. XI, pp. 454-484).
8 Consecration Ceremonies (Vol. XI, pp. 496-544).
9 The Inner Liturgical Ceremonies. The Yaçna (Vol. XI, pp. 996-1055).
10 The Outer Liturgical Ceremonies (Vol. XII, pp. 39-91).

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them, here and there, from the point of view of Cultural anthropology, and have given points of similarity with the beliefs and customs of other people.

I have treated the whole subject under the following principal heads :—

I. The Socio-Religious Ceremonies, which have been treated under the heads of (A) Birth, (B) Marriage and (C) Death Ceremonies.

II. The Purification Ceremonies, which are treated under the sub-heads of (*a*) Nâhn, (*b*) Riman, and (*c*) the Bareshnûm, (*d*) with an additional chapter on the purification of articles supposed to have been contaminated.

III. The Initiation Ceremonies, which have been treated under the sub-headings of (*a*) Naojote or the Initiation of a child into the fold and (*b*) Nâvar and Martab, which are the two grades of Initiation into priesthood.

IV. The Consecration Ceremonies, which treat of (*a*) the consecration of Fire-temples, (*b*) of the Towers of Silence, and (*c*) of *Âlâts* or religious requisites.

V. The Liturgical ceremonies, which are treated under two principal heads : (A) The first head speaks of the Inner Liturgical services and treats of (*a*) the Yaçna, (*b*) the Visparad, (*c*) the Vendidâd, and (*d*) the Bâj. (B) The second head speaks of the Outer Liturgical ceremonies of (*a*) the Âfringân, (*b*) the Farokhshi, and (*c*) the Satum. An additional chapter treats of several ceremonies which are groups of more than one ceremony.

I beg to thank Rev. Hastings for the courtesy to let me use my articles in his Dictionary for the purpose of some of the subjects of this book.

FATEHMA LODGE, 1 WOODHOUSE ROAD,
COLABA, *Bombay, 5th November* 1922.

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CORRIGENDA.

Page	Line	Incorrect	Correct
12	Note, l, 4	Rerused	.. Refused.
23	Note, l, 15	Whic wash	.. Which was.
30	Note, l, 30	Temer	.. Temper.
99	3	or *naogar*	.. or *naogar*.
106	27	Purificatary	.. Purificatory.
112	28	200	.. 100.
113	16	Sûkan	.. Sirkan.
162	28	*Yaozdâir*	.. *Yaozdâtar*.
166	12	doby	.. body.
185	12	14	.. 24.
231	1	Pl2ys	.. Plays.
238	11	Thoug	.. Though.
238	12	Deedsh	.. Deeds.
242	3	Cosecrated	.. Consecrated.
242	7	Recited	.. Recited.
242	17	Metalic	.. Metallic.
244	13	Springs	.. Sprigs.
248	19	dovout	.. devout.
248	24	dovout	.. devout.
285	21	*Zo*	.. *Zor*.
336	6	Pos	.. Position.
339	9	Rathwiskhara.	Rthwishkara.
347	Note, l, 5	Accoutn	.. Account.
349	13	G yrloof	.. Glory of.
367	14	Dasabhoy	.. Dadabhoy.
381	19	Ahurs	.. Ahura.
415	25	Millenlums	.. Millenniums.
438	10	Get Srnâ	.. Geh Sârnâ.
438	13	Ardafarost	.. Ardafarosh.
438	13	Bhehârum	.. Cheharum.
438	20	Umyuzd, Sarun	Myazd, Darun.
442	22	Seated	.. Seated and.
447	12	Undersstands.	Understands.
454	15	To celebrate	.. Celebrate.
457	2	Adrdâfarosh	.. Ardâfarosh.
457	23	Through	.. Though.
461	2	Yazita	.. Yazata.
463	7	All	.. At.
463	24	Antumnal	.. Autumnal.
465	23	Amian	.. Ancient.
466	18	*Fravart* of	.. *Fravart* or?
467	18	See my	.. My.
467	20	Pahlair Pertian	Pahlavi Persian.
469	11	Remined	.. Remind.
472	4	Pahlani	.. Pahlavi.
474	4	Pahlani	.. Pahlavi.
474	23	Because is	.. Because it.
475	17	A of	.. As.
483	9	Angles	.. Angels.
484	8	Rozy	.. Roz.
484	9	The wanted	.. They wanted.

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I.—SOCIO-RELIGIOUS CEREMONIES AND CUSTOMS.

CHAPTER I.

Birth Ceremonies and Customs.

The ceremonies and customs, that fall under the head of "Socio-Religious Ceremonies and Customs," may be subdivided, according to the three principal events of man's life,—birth, marriage and death—under the following heads :—

I.—Birth Ceremonies and Customs.
II.—Marriage Ceremonies and Customs.
III.—Funeral Ceremonies and Customs.

I.—Birth Ceremonies and Customs.

The birth of a child, an auspicious event.

The birth of a child is a very auspicious event in a Parsee house. It was so also in ancient Persia. According to the Vendidad,[1] Ahura Mazda says :—"I prefer a person with children (*puthrânê*) to one without children (*aputhrâi*)." Even the very ground, where lives a man with his children, is described as feeling happy.[2] Cultivation and a good supply of food to people are recommended, because they make mankind healthy and able to produce a healthy progeny.[3] To be the father of good children was a blessing from the Yazatas, like Tishtrya,[4] Mithra,[5] Haoma,[6] and Atar,[7] and from the Fravashis.[8] To be childless, was a curse from the Yazatas.[9] Domestic

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[1] IV, 47. [2] Vendidad, III, 2. [3] Vendidad, III, 33.
[4] Yasht, VIII, Tir, 15. [5] Yasht X, Meher, 65.
[6] Yaçna XI, Hom Yasht, 4 7, 10, 13, 22.
[7] Yaçna, LXII, Âtash Nyâish, 10 ; Vendidâd XVIII, 27.
[8] Yasht X, Meher, 3 ; Yasht XIII, 134.
[9] Hom Yasht, Yaçna Hâ, XI, 3. *Cf.* The blessings and the curse of Cambyses (Herodotus III, 65). *Cf.* also those of Darius (Behistun Inscriptions, IV, 10, 11).

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animals, when ill-fed and ill-treated, cursed their masters, that they may be childless.[1] Childlessness was something like a punishment from heaven.[2] Kingly splendour [3] was associated with those who were blessed with children.[4] According to the Shâyast lâ Shâyast, one of the advantages of having children was "that the duty and good works which a son performs are as much the father's as though they had been done by his own hand." [5]

A Zoroastrian woman often prayed for a good, healthy child.[6] A Zoroastrian man and woman prayed before their sacred fire for a good, virtuous child.[7] A woman without a child felt as sorry as a fertile piece of land that is not cultivated.[8] She prayed for a husband who could make her a mother of children.[9]

Among the Achemenides, a wife who gave birth to many children was a favourite with her husband, who did not like to displease her in any way.[10] Children being the choicest gift of God, their lives were, as it were, pledged by parents for the solemn performance of an act.[11] We read in Herodotus : [12] "Next to prowess in arms, it is regarded as the greatest proof of manly excellence to be the father of many sons. Every year, the king sends rich gifts to the man, who can show the largest number : for they hold that number is strength." Strabo also says a similar thing.[13] We learn from the writings of the Christian Martyrs of Persia, that the ancient Persians, did not, for the above reasons, like the prohibition against marriage among the Christians in the case of holy young Christian girls.

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[1] Yaçna, XI, 1-2.
[2] Yaçna, XI, 3 ; Yasht X, Meher, 38, 108, 110.
[3] Kavaêm Kharêno.
[4] Yasht XIX, Zamyâd, 75.
[5] Chap. X, 22; XII, 15. S. B. E. Vol. V, pp. 325, 345.
[6] Yaçna, IX, 22.
[7] Âtash Nyâish, Yacna LXII, 5.
[8] Vend. III, 24.
[9] Yasht V (Âbân), 87.
[10] Herodotus, IX, 111.
[11] Herodotus, IX, 10.
[12] *Ibid* I, 136. Rawlinson's Translation, Vol. I, p. 277.
[13] Bk. XV, 11.

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Pregnancy.

In the Avesta itself, we find no references to any ceremony or rite during the state of pregnancy. The only allusion we find is this :—Women on finding themselves *enceinte* prayed before Ardviçura for an easy delivery,[1] and then for a copious supply of milk at their breast for their children.[2] The allusion to these prayers suggests, that there may be some formal ceremonies accompanying those prayers, but we do not know what they were.

Coming to later Pahlavi and Persian books, we find, that the Shâyast lâ Shâyast directs, that, when it is known that a lady of the family has become pregnant, a fire may be maintained most carefully in the house.[3] The Saddar also gives this direction.[4] We have the remnant of this injunction in the present custom of some of the modern Parsees, who, on the occasion of the completion of the fifth and seventh months of pregnancy, light a lamp of clarified butter in their houses. The reason, assigned for this in the Pahlavi and Persian books, is, that the fire, so kindled in the house, keeps out *daêvas, i.e.*, evil influences from the house. Again, a fire or a lamp is even now taken to be symbolical of the continuation of a line of offspring. For example, it is not rare to hear, even now, words like these "*Tamâro cherâg roshan rahê*," *i.e.*, "May your lamp be always burning." This benediction is meant to say : "May your son live long, and may your line of descent continue." The ancient Iranians believed, that there were many chances of the children to be born being males, if the males were stronger than the females at the time of conception. (Bundehesh, Chap. XVI).[5]

According to the Avesta, in the state of pregnancy, a woman is to be looked after very carefully. It is wrong for the husband to have sexual intercourse with her in her advanced state of

[1] Yasht, V (Âbân), 87.

[2] Ardviçura Nyâish, 3.

[3] Chap. X, 4 ; XII, 11. S. B. E. Vol. V, pp. 316, 343.

[4] Chap. XVI, 1. S. B. E. Vol. XXIV, p. 277.

[5] *Vide* my Anthropological Papers, Part II, p. 207.

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pregnancy, which, according to the Revâyets, commences with the fifth month.[1] She is to abstain from coming into contact with any dead or decomposing matter, even with a thing like one's tooth-pick which may contain germs of one's disease.[2]

The fifth and the seventh months of pregnancy, observed as days of rejoicing.

During pregnancy, the modern Parsees have no religious ceremonies or rites. On the completion of the fifth month of pregnancy, one day is celebrated and known as "*Panch mâsiûh*," *i.e.*, the day of the fifth month. Similarly, a day is observed on the completion of the seventh month, and is known as Agharni. These days are observed as auspicious days of rejoicing only in the case of the first pregnancy. They are observed not in accordance with any religious injunction or with religious ceremonies or rites. The expectancy of a child being a joyful event as said above, these days—especially some day after the completion of the seventh month—are observed as joyous occasions, when the lady who is *enceinte* is presented with suits of clothes by her parents, relatives and friends and especially by the family of her husband. The husband, is in turn, presented with a suit of clothes by the wife's family. Sweets are sent out as presents by the husband's family to the bride's house and to near relations and friends. In these sweets, one prepared in the form of a cocoanut,[3] has a prominent place. A cocoanut typifies a man's head[4] and so it is a symbol of fecundity. Some

[1] Four months ten days. *Vide* Anquetil Du Perron, Zend Avesta, Vol. II, p. 563.

[2] Shâyast lâ Shâyast, Chap. X, 20; XII, 13, (S. B. E., Vol. V, pp. 323, 344); Saddar, XVII, 2 (S. B. E., Vol. XXIV, p. 278).

[3] Among the Rajputs of India, the acceptance of a cocoanut is a symbol of the acceptance of a proposal for marriage (*vide* Tod's Annals of Râjasthân, edited by C. H. Payne, p. 25).

[4] The following story connects the cocoanut with a man's head. An astrologer once said to a king that, whatever was sown or planted on such and such a coming auspicious day, would grow well. The king said: "Suppose somebody sows a man's head on a stony ground, will that also grow up into a luxuriant tree?" "Yes,' said the astrologer. The king, thereupon, cut off the head of the astrologer and sowed it in a stony ground. The cocoanut palm grew out of it. (Journal of the Ceylon Asiatic Society, January 1891.)

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of the customs observed on these occasions are more Indian in their origin and signification than originally Persian or Zoroastrian.

Place of delivery, and its temporary consecration.

In the case of the first delivery, it generally takes place in the house of the wife's parents. A room or a part of a room, generally on the down-floor, is prepared and set apart for the purpose. As the Vendidad [1] says, the place for delivery must be very clean, dry and least-frequented by others. It appears, that in former times, such places were specially provided in Parsee houses on the down-floors. Parsee houses in those times had generally spacious down-floors that were used for all purposes. The upper floors were low, and were rather like lofts. So, the down-floors provided proper places for delivery, as enjoined in the Vendidad. But, as, with changed circumstances, Parsee houses of to-day are not what they were before, and as, at present, in storied houses in big towns, the down-floors are generally the worst part of the houses, places of delivery at the down-floor are now-a-days properly condemned as unhealthy. In the case of a house or a place where no delivery has taken place before, religious-minded persons generally take care that a religious ceremony may be performed there before the delivery. In other words, they get the place consecrated. A priest or two say and perform the Afringân prayer and ceremony over the place. At times, even the Bâj prayer is recited. It seems that one of the lost *nasks* (books), the Hûspâram, had special chapters on the subject of parturition.[2]

A lamp lighted on the birth of a child.

On the birth of a child, a lamp is lighted and kept burning, for at least three days, in the room where the lady is confined. The Saddar says: "When the child becomes separate from

[1] Chap. V, 46.

[2] Dinkard, Bk. VIII, Ch. XXXI and XXXV. 9, S. B. E., Vol. XXXVII, pp. 100 and 109. Dastur Darab Peshotan's Dinkard, Vol. XVI, pp. 20 and 28. The second of the above two chapters, refers to various subjects of obstetrics.

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the mother it is necessary to burn a lamp for three nights and days—if they burn a fire it would be better—so that the demons and fiends may not be able to do any damage and harm; because when a child is born, it is exceedingly delicate for those three days."[1] Some people keep the lamp burning for ten days and some for forty days, the latter number being generally observed as the period of confinement.

Period of confinement on delivery, 40 days.

On delivery, the mother is enjoined to remain apart from others. She is not to come into contact with fire, water, and other furniture of the house.[2] In the case of those that give birth to still-born children, it is enjoined in the Vendidad,[3] that they must thus remain apart for 12 days. This period has been latterly extended, as described in the later Pahlavi and Persian books, to forty days in all cases of delivery. Now-a-days, a Parsee lady has generally forty days of confinement after delivery. The Saddar says: "During forty days it is not proper that they should leave the child alone; and it is also not proper that the mother of the infant should put her foot over a threshold in the dwelling (*i.e.*, leave the house) or cast her eyes upon a hill, or it is bad for her menstruation."[4]

Some families, following the Hindu custom, observe the fifth day after birth, known as *pachory* (*i.e.*, the fifth day), and the tenth day, known as *dasori* (*i.e.*, the tenth day), as gala days, but these days have no religious signification.

Perfect isolation and purification.

During the above forty days, the lady is in a state of isolation. She is not to come into contact with anybody and with any part of the ordinary furniture of the house, especially wooden furniture and linen articles. Her food is to be served to her on

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[1] Chap. XVI, 2; S. B. E. Vol. XXIV, p. 277; *vide* also the Persian Farziât-nameh of Dastur Dârâb Pâhlan; *vide* the Gujarat Farziât-nameh (1843), p. 5.

[2] Vendidad, V. 45-49. [3] Vendidad, V. 55-56.

[4] Chap. XVI. 4, S. B. E., Vol. XXIV, p. 277.

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her plate by others. Those who have to come into contact with her have to bathe before they mix with others. Even the medical attendants had to do so, but, now-a-days, this sanitary rule is more honoured in the breach than in its observance. The original injunction may, among some other reasons, have been intended to observe "purity" in order to prevent the spread of the diseases to which women in this state are subject.[1]

At the end of forty days, which is the period of confinement, the lady has to purify herself by a bath before ordinarily mixing with others. At first she takes an ordinary bath and then goes through what is called 'nân,' a contraction of the Sanskrit word "snân" which is a sacred bath.[2] A priest, generally the family priest, administers that bath with consecrated water.

All the bedding and clothes of the woman, used during the forty days of her confinement after delivery, are rejected from ordinary use. They are enjoined to be destroyed, lest they carry germs of disease among others. But, now-a-days, that injunction is not strictly followed. They are given away to sweepers.

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[1] *Vide* the chapter on "Maternity and its Perils" in Mr. Havelock Ellis's "The Nationalization of Health" (1892), pp. 123-143. It says that in England and Wales, where 4,500 women die every year in child-births "about 70 per cent. of this mortality is due to puerperal fever" and that "almost the whole of this mortality might be avoided." It is the careless medical practitioners and midwives, that are responsible for this mortality, because they do not take sanitary care, and therefore carry germs from one woman in confinement to another. The midwifery writers of old said to their disciples: "Thine is a high and holy calling; see that thou exercise it with *purity*." In the enjoined isolation of the Parsee women during their confinement, the original intention seems to be that of observing *purity*. Some of the later Pazand and Persian writers have not properly understood the original good object of the early writers, and so, have carried the rigour of isolation too far. But anyhow, the origina injunction of isolation is intended for the *purity* referred to by old midwifery writers. *Vide* Dastur Jamaspji's Sad-dar' (સદ્દરે બેહેરે તવીલ), pp. 142-46, for some further medical opinion.

[2] *Vide* below, Chap. IV, Purificatory Ceremonies.

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The first drink after birth.

Formerly, a mother in child-birth first drank a few drops of the sacred Haoma-juice, which was squeezed and consecrated in a fire-temple. The Persian Farziât-nâmeh of Dastur Dârâb Pâhlan says, that a new-born child should be made to drink a few drops of this juice. If the consecrated Haoma-juice (*para-Haoma*) may not be had, one may pound at home a few Haoma twigs and a few leaves of the pomegranate tree (*urvarâm*) in water with the recital of an Ahunavar and give the juice for the first drink. In the Hom Yasht,[1] Haoma is said to give fine healthy children to women. Haoma was emblematical of immortality. Anquetil Du Perron[2] refers to this religious custom as prevalent in his time. But, now-a-days, this custom is rarely observed, and in place of the Haoma-juice, a sweet drink made of molasses or sugar is given to the child as a first auspicious drink. The Farziât-nâmeh asks the mother to feed the child with her own milk for 18 months, if the child be male, and for 15, if it be a female.

Naming the child.

Herodotus[3] refers to the custom of naming the child among the ancient Persians. We infer from what he says, that the parents waited for some time after birth, and then, watching the physical and mental characteristics of the child, gave them such names as indicated their characteristics. In the case of modern Parsees, many name the child after an immediate deceased ancestor. A Parsee name is made up of three names. The first is his own personal name. The second is his father's name and the third is his surname or family name. Now, it is the first of these three, that is the proper name of the child; and in the case of that name, many prefer to call a child by an immediate ancestor's name. Suppose

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[1] Yaçna IX, p. 22. *Vide* my paper on "Haoma in the Avesta" for the health-giving properties attributed to the plant. *Vide* my Asiatic Papers, Part I, pp. 225-43. Journal of the Anthropological Society of Bombay, Vol. VII, pp. 203-21.

[2] Zend Avesta, II, p. 564.

[3] Bk. I, 139.

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a person named Jivanji had his father named Jamshedji, and his mother named Âwânbâi. Then, on the birth of a child, if it is a male child and if his own father (Jamshedji) was dead, he would prefer to name it Jamshedji. If it were a female child, he would like to name it Âwânbâi after his deceased mother. Some resort to a so-called astrologer and name the child as advised by him.

This process of naming the child has one particular religious significance, and it is this: In all religious ceremonies, during life or after death, a person's name is recited as he or she is named at the time of his or her birth. This name is called *Janam-nâm* or birth-name. In his or her Naôjote, *i.e.*, sacred shirt and thread ceremony, marriage ceremony, or any other ceremony enjoined by him or her during life-time (Zindeh-ravân), the birth-name is recited together with the father's name. In all the ceremonies after death (Anôsheh-ravân), the name is similarly recited. In the case of a female, her personal name is recited together with that of her father as long as she is not betrothed. But after betrothal, her name is recited together with that of her husband.[1] As a lady's name is recited with her husband's in all ceremonies after betrothal, the ceremony of betrothal is known as "*Nâmzad shudan*" in Persian, meaning "to be named," or *nâm pâdvun* in Gujarati meaning "to give a name."

Herodotus says of the old Achæmenian times, that "their names, which are expressive of some bodily or mental excellence, all end with the same letter."[2] Looking to the names as given in the Avesta, we find that they mostly end in 'a'. The same or similar names when given by Greekwriters end in 's'. This can be easily seen from a list of Iranian names given by Rawlinson[3] with their corresponding forms in Greek writings.

[1] Among the present Zoroastrians of Persia and those of the Kadmi sect in India, who follow them, her name is recited with that of her father.

[2] Bk. I, 139. Rawlinson's Herodotus, Vol. I, p. 279.

[3] *Ibid*, Vol. III, pp. 550-63.

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We find from stray allusions here and there in the Pahlavi and Persian writings, that, at times, children were named after, or in memory of, some particular events at the time of their birth. For example, names like Rustam and Kobâd are associated with some particular events at the time of their birth. Herodotus[1] speaks of Persian names as expressive of their physical form. Thus, we read in the Khushro Shirin of Nizami, that the father of Khusro Parviz named the child, Khusru, because he saw him 'kinglike' (Khusravi) in appearance.

Most of the modern Parsee names end in *ji* (𐬎𐬌, Avesta 'ji', Persian *Zîstan* 'to live'). In the recital of prayers in honour of the dead, this suffix 'ji' is generally dropped, especially among the priestly class. It is taken to be a suffix-appellation of only the living. Modern Parsee names can be traced to certain few sources. For the males, they are the following:—(1) Some of them are derived from the names of some of their Yazatas or angels. They are Hormusji (from Avesta Ahura Mazda, Hormuzd, the first Yazata), Bahamanji (Avesta Vohumana, Persian Bahman, the 2nd Yazata), Âdarji (Âdar, the 9th), Khorshedji (Avesta Hvaré Khshaêta, the 11th), Meherji (Avesta Mithra, Persian Meher, the 16th), Behrâmji (Avesta Verethragna, Pahlavi Varahrâm, Persian Behrâm, the 19th), Din (Avesta Daêna, the 24th), and Homji (Avesta Haoma the 32nd in the list of the Sirouzâ). (2) Some names are derived from some precious jewels; for example, Dhanji, Hirji, Manockji, Ratanji.[2] (3) Some names are adopted from those of their Iranian ancestors, as mentioned in the Shah-nâmeh and in other Iranian writings; for example, Ardeshir, Burjorji, Bezonji, Dârâshâh, Dârâbji (Dorabji), Edalji (Adalji), Erachji, Fardunji (Fredun), Firozji (Pirozeji), Frâmji (Framroz), Godrezji, Gustâdji, Jâlbhai, Jamshedji, Jâmâspji Jehângirji, Kaikusru, Kekbâdji (Kaikobâd), Kerbâdji, Kâvasji, Khodâbux, Minochehrji (Mancherji), Meherwânji (Meherbân), Nâdirshâh, Nowrozji,

[1] Bk. I. 139.

[2] *Vide* for their meaning, the similar names of women on the next page.

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Noshirwânji, Pâhlanji (Pâhlûm), Pestonji (Peshotan), Rustamji, Shiâvakshâh, Shâpurji, Shehriârji, Sohrâbji, Tehmulji (Avesta Takhma-Urupa, changed in Pahlavi into Tahamurasp, then contracted, by dropping the final *asp*, into Tahmur, then changed into Tahmul). (4) Some names have been taken bodily or with slight changes from the Hindus. For example, Bapuji, Bhikhâji, Dâdâbhâi, Dâjibhâi, Dosâbhai, Fakirji, Ghândibhâi, Jijibhâi, Jivâji, Jivanji, Kuvarji, Lavji, Limji, Motâbhâi, Nânâbhâi, Pochâji, Santok, Suklâji, Ukarji.

Coming to the names of the female sex, 'Bâi' the last part of their names corresponds to the last part 'ji' of the males. One can divide them under the following groups:—(1) Names derived from the names of the Zoroastrian Yazatas or angels. These are Bahmanbâi, Âdarbâi, Âvânbâi (from Awân the 10th Yazata), Khorshedbâi, Meherbâi, Dinbâi, Hamâbâi (from Homa or Haoma). (2) Names derived from wealth or precious metals or jewels. They are Dhanbâi (wealth), Hirâbai (diamond), Jarbâi (Persian Zar gold), Manockbâi (ruby), Motibâi (pearl), Ratanbâi (jewel), Rupâbâi (silver), Sunâbâi (gold). (3) Names derived from old Persian names: Bânubai (Persian Bânu lady), Freni, Gulbâi (Persian, Gul flower), Navazbâi (contracted from Persian Arnavâz, a sister of King Jamshed), Pirozbâi, Pourouchisht, Tehminâ. (4) Names derived from expressions for sweets: Mithibâi (sweet), Shâkarbâi (sugar), Shirinbâi (Persian, Shirin sweet, also an Iranian name). (5) Names taken from the Hindus: Âimâê, Âlibâi, Bachubâi, Bhikhibâi, Chândanbâi, Dosibâi, Jâibâi (Jâiji), Kuwarbâi, Nâlibai, Sukhlibâi, Virbâi.

We find from these above lists, that some names are common to males and females. It is only the suffix 'ji' or 'bai' that makes it a male or a female name.

As for the names derived from the Zoroastrian Yazatas or angels, children are, at times, named after some particular Yazatas, if they are born on the days of the month bearing the name of those Yazatas. For example, a male or female child, born on the day Meher, the 16th day of a Parsee month, may be named Meherji or Meherbai respectively.

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Birth-day.

The birth-day of a Parsee child—and especially the first birth-day—is an important day. No religious rites or ceremonies are enjoined as necessary. But the parents generally like to celebrate the day in, what one may call, a religious way. After a bath and a new suit of clothes, the child is generally sent with some sandal-wood to an adjoining Fire-temple. There, the ash of the sacred fire is attached to its forehead. Some of those, who can afford, get a religious ceremony, known as Fareshtâ,[1] performed. That is generally done on the first birth-day. This ceremony consists of the recital of prayers in honour of the 33 different Yazatas or angels, and indicates, that God's blessings are invoked upon the child, and that it is wished that it may be blessed with all the physical characteristics and mental virtues over which God has directed these Yazatas to preside. According to Herodotus,[2] "of all the days in the year, the one which the ancient Persians observed most was their birth-day."

Childhood.

From a strictly religious point of view, there is nothing special to be remarked in the case of the childhood of a Parsee child. It is held to be innocent and not liable or subject to the performance of any religious duties or rites. If God forbid, the child dies before the Naojôte or the investiture of the sacred shirt and thread, its funeral ceremonies are on a lower scale. In the recital of the funeral prayers, the child is spoken of as 'Khûrd,' *i.e.*, small or young. This appellation signifies that the deceased person was too young and that it had no responsibility for duties or rites as a Zoroastrian.

At or about the age of six, the child has to learn by heart a few religious prayers—especially those falling under the head of,

[1] Pers. فرشتہ *i. e.*, angel.

[2] Bk. I. 133. *Vide Ibid.*, Bk. IX. 110—14, for the king's birth-day feast 'Tykta.' The king soaped his head and gave gifts on this day. He rerused no demands of gifts on that day. For the meaning of the word 'tykta', *vide* my "Asiatic Papers," Part II, p. 242.

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and attached to, the Nirang-i-Kusti, [1] *i.e.*, the recital for putting on the sacred thread. These must be learnt by heart for the coming occasion of its Naojôte, when it is to be invested with sacred shirt and thread. After this investiture, the child's name ceases to be recited as *Khûrd* in the prayers accompanying religious ceremonies but is recited as Behedin or Oshtâ as the case may be, *i.e.*, as it belongs to the layman or the priestly class.

According to the Farziât-nâmeh, when the child first begins to speak, the first word to be taught to it is the name of God and the next that of Zoroaster. At the age of seven, it may be entrusted to a Mobad or priest for religious instruction. At first, the Sraosh Baj prayer, then the Nyâishes, and then the Yashts may be taught to it.

The Pahlavi Aêrpatastân [2] has a chapter on the subject of the childhood of a Zoroastrian child of old and of the responsibilities of its Mobad preceptors. The latter were to take no children under their charge without the permission of their parents or guardians. [3] There seemed to be a custom whereby some children lived with their preceptors, whose fee for the whole period of tuition is mentioned in one place as 500 drachms, or about 600 rupees. The preceptors had, as it were, a kind of lien on the children if the stipulated fee was not paid. If, at the end of the stipulated time, they found that the guardians were not the proper persons to whom the children could be safely restored, they withheld the restoration. [4] The Pahlavi Andarz-i kutakân, speaks of a few duties of children from a religious point of view (Dr. Freiman's Text and Translation. Dr. Hoshang Memorial Volume, pp. 482–89).

[1] Spiegel, translated by Bleeck, Vol. III., p. 4, "Le Zend Avesta," par Darmesteter, Vol. II., p. 685.

[2] Aerpatastân and Nirangastân, by Mr. Sorab Jamshedji Bulsara, M.A. Aerpatastan Bk. I., Chap. IV.

[3] *Ibid.*, Chap. IV. 1.

[4] The following subjects are referred to in the Dinkard as the contents of a section of the lost Huspâram *nask* on the subject of child-birth and children: "Begetting a son; conception; tokens of a sex; formation of the limbs; *Fravâhars'* power of making the sexes; child-birth and care of a child; spiritual vision of the child; habits tending to beauty and other good qualities," I (Dastur Darab Peshotan's Dinkard, Vol. XVI, contents, p. V).

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CHAPTER II.

Marriage Ceremonies and Customs.

Marriage, a good institution, according to Parsee books.

According to the Parsee books, marriage is an institution that is favoured by the Almighty God. According to the Vendidad (IV. 47), Ahura Mazda says: "O Spitama Zarathushtra! Indeed, I thus recommend hereunto thee, a man with a wife above a Mâgava (*i.e.*, an unmarried man) who grows up (unmarried), a man with a family above one without any family, a man with children above one who is without children." The very ground where a married man lives is represented as feeling happy. Zarathushtra asks: "O Creator of the physical world! Which is the second place on the earth that feels happy?" Ahura Mazda replies: "That (place is happy), over which a holy man builds a house with fire, cattle, wife, children and good followers." (Vend. III, 1.)[1]

The reason why marriage is recommended in Parsee books is, that there is a greater likelihood for a married person than for an unmarried one to be able to withstand physical and mental afflictions and to lead a religious and virtuous life (Vend. IV, 48, 49). We read in the Gathas (Yaçna, LIII., 5): "I say (these) words to you, marrying brides and bridegrooms! Impress them in your mind. May you two enjoy the life of good mind by following the laws of religion. Let each one of you clothe the other with righteousness. Then assuredly there will be a happy life for you."

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[1] Compare with this, the following lines, wherein also the poet describes the house of a married couple as feeling happy :—

"What a delicious breath marriage sends forth
The violet's bed not sweeter! Honest wedlock
Is like a banqueting house built in a garden,
On which the spring flowers take delight
To cast their modest odours."

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Marriage being thus considered a good institution and well-nigh a religious duty, recommended by religious scriptures, a Parsee considers it a meritorious act to help his co-religionists to marry. The Vendidad (IV, 44) says: "If a co-religionist—be he brother or friend—comes to thee with a desire for a wife, get him married to a wife."[1] To bring about the marriage of a maiden, who has reached her puberty, with a good righteous man, is considered to be very meritorious and an act of atonement for a sin (Vend. XIV, 15).

To help marriage is a meritorious act.

We learn also from Herodotus (Bk. I., 136), that in ancient Persia, the State encouraged married life. He says: "Next to prowess in arms, it is regarded as the greatest proof of manly excellence to be the father of many sons. Every year the king sends such gifts to the man who can show the largest number, for they hold that number is strength."[2] Thus, from very ancient times, marriage is considered among the Parsees to be a most important event in one's life.

The authority of Herodotus.

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[1] It is not unusual for Parsees to enjoin by their last testament or by a Trust, that a certain amount of their wealth may be spent in charity in the way of helping poor brides to marry. A similar provision has been made by the first Sir Jamsetjee Jejeebhoy, Baronet, in his charitable Institution known as the Sir Jamsetjee Jejeebhoy Parsee Benevolent Institution; and even now, about 60 years after his death, poor brides are helped to be married. The Parsee Punchayet funds also have a similar provision. At present, about Rs. 75 are given to help the marriage of every bride. When parents lose by death a young son of marriageable age, they take consolation in this special kind of charity. This custom can be compared to that of the "funeral doles" of the ancient Christians, wherein pious Christians provided for the marriage of poor unmarried girls. Among the ancient Greeks, the State thought it its duty to provide dowries for the marriage of the poor maidens of the country.

Among the Romans, the State encouraged marriages. A tax known as uxorium was imposed upon the unmarried. Celebacy was an affliction among the ancient Jews (Judges XI., 37; I Samuel I., 11; Proverbs XVII., 6).

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The religious part of the marriage ceremonies is originally Persian.

After the several vicissitudes of fortune that the community has passed through, it is difficult to determine how many and which of the present several marriage customs of the Parsees are originally Zoroastrian or Persian. But this much can be said with well-nigh a certainty, that the strictly solemn or the religious part of the ceremony, wherein the priests take part, is more or less originally Persian. M. Harlez seems to be correct when he says on this point: "Nous ne trouvous pas non plus, dans ce qui nous reste des livres avestiques, de cérémonies particulières pour le marriage; il est probable cependant que l'origine de celles qu'observent encore les Parses modernes remonte aux temps les plus reculés." [1]

In the very commencement of the Âshirvâd or the marriage Blessing-prayer, known as the Paêvand Nâmeh, and recited at the wedding ceremony, the officiating head priest says, that the ceremony is "according to the rules and customs of the Mazdayaçnân religion (avar dâd va âin-i-Dîn-i-Mazdayaçni)." We gather from stray references in Herodotus (Bk. IX. 108) that the Achæmenides observed some ceremonies for marriage. Firdousi also refers to the existence of some marriage customs (*âin va kîsh.* Mecan's Calcutta edition, Vol. I, p. 320).

The marriageable age.

According to the Avesta, a person came to manhood in ancient Irân at the age of fifteen (Yt. VIII., Tir, 13-14; Yt. XIV, Behrâm, 17; Yaçna IX., 5). The Pahlavi Bundehesh also gives the same age (Chap. III., 19, S. B. E. Vol. V., 16). So, fifteen was the marriageable age for males. For the females also, it was 15 (Vendidâd XIV., 15). The very fact, that in the Avesta we find brides praying for suitable husbands, shows, that there were no early marriages (Yt. V, Âbân 87; Yt. XV, Râm, 40; Yaçna IX, 23). The Paêwand-nâmeh, recited at present at the marriage ceremony, also shows that early marriages were never contemplated. The bride and

[1] Harlez, Avesta. (Introduction) p. CLXXI.

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bridegroom are asked to express their consent after "truthful consideration" (Tâ andâzandi paêmân pa râst manashni pasand kardehid). The book of Herodotus also points to a grown-up age for marriage. The marriageable age at present is generally after 21 for the males and after 16 for the females. The Parsee Marriage Act enjoins 21 for the males and 18 for the females. When they are not of that age, the marriage-certificate must be signed by the parents.

The betrothal.

The nuptial ceremonies of the marriage-day are preceded by several other ceremonies. When the match is arranged, an auspicious day is fixed for the betrothal. The new moon day, or, the first day (Hormazd) of the Parsee month, or, the twentieth day, over which Behram, the angel of Victory, is believed to preside, are generally considered to be auspicious days. Now-a-days, the parties generally fix such auspicious days or the days most convenient to them. But still it is not rare, especially in the Mofussil towns, for the parties to resort to Hindu astrologers to name one or more auspicious days for the betrothal or marriage or such other auspicious events.

Matches are generally arranged by the parents with the consent of the children, though, now-a-days, there are many cases of marriages where marrying parties make their own choice. In the latter case, they generally consult the parents. Mutual friends of the two families generally carry messages and bring about the arrangement. The Pahlavi Pand-nâmeh of Âderbâd Mârespand recommends this process (§ 42). The marriages of the three sons of Faredun and the marriages of Rustam with Tehemina and of Kâus with Soudâbeh, were, as we learn from Firdousi, thus arranged. Upto late, and even now to a certain extent, professional match-makers were not unknown.

On the betrothal day, at first, the ladies of the bridegroom's family go to the house of the bride and make her a money present in silver coins. Then the ladies of the bride's family go to the house of the bridegroom and make him a similar

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present. These reciprocal presents of silver coins form the only important part of the ceremony.

The ladies return to their houses, after a little refreshment, mostly consisting of fish, sweets, curd, plantains and sugar. The modern Parsee term for this ceremony is *Adrâvvûn*, but the older[1] term is *Nâm pâdvûn*, which is derived from the Persian term 'Nâmzad kardan,' *i.e.*, to name. It is so called from the fact that after the betrothal, the brides took the names of the bridegrooms.[2] According to the Parsee custom, a girl's name is always connected with her husband's in religious ceremonies after the betrothal, even if, by some chance or accident, marriage does not take place. This shows that betrothal[3] was considered to be a solemn ceremony for a marriage contract. Nuptial songs are generally sung on this occasion.[4]

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[1] An unbetrothed girl was said to be "unnamed," (nâ kardeh nâm). Cf. Firdousi's statement about the daughters of the king of Yeman, *mar ân har sê râ nûz nâ kardeh nâm.* (Mecan's Text, Vol. I, p. 51). According to Anquetil du Perron (Tome II, p. 557), the marriage ceremonies of the Parsees in Surat, at the time of his residence there (A.D. 1760), were of two kinds, (1) *Nâmzad* (betrothal) and *Nekâh* (marriage). Now-a-days, in Bombay, the priests do not take any active part in the first ceremony, but it appears from Anquetil (II, p. 557) that they did so in former times. The intended bridegroom and the bride, and their families, met together, and the family priest of the bridegroom said that "That was the will of God." He then recited the Tandaruçti and the Profession of Faith prayer and gave the hand of one into that of the other. In some of the Mofussil towns like Naosari, the family priest or a friendly priest still takes an active part in the betrothal. On the day of betrothal, he carries a formal message from the family of the bridegroom to that of the bride and asks for the bride to be given in marriage to the bridegroom. The parents express their pleasure to do so, and stamp, as it were, their pleasure to do so, by presenting the priest with a few rupees. Afterwards, a priest from the bride's family goes on a similar errand to the family of the bridegroom.

[2] *Vide* above, p. 9, the section of "Naming the child" in "The Birth Ceremonies."

[3] Betrothal is so called, because, *in it*, a 'troth' or a promise of truthful adherence to a marriage contract is given: *cf.* the promise of *Mithro virô mazô* (Vendidâd, IV, 2), which is considered by the Revâyets to be a marriage promise, to break which is considered to be a great sin.

[4] For some marriage songs, *vide* my Marriage Customs of the Parsees. *Vide* Journal, Anthropological Society of Bombay, Vol. V of 1899.

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The next ceremonial occasion is that of Divô, *i.e.*, a light. It is so called, because, early in the morning of a day fixed for the occasion, an oil lamp is lit in the house of each party.[1] The ladies of each of the two families go in turn to the house of the other, and place a silver coin in the lamp there. This occasion is considered more important than that of the betrothal, because, on it, formal presents of clothes and rings are made. When the matches are arranged, the betrothal is hastily determined upon, to give a formal stamp, as it were, to the arrangement. The parties then have no time to prepare mutual presents and gifts; so, this second occasion, the day for which is fixed leisurely, is more important than the betrothal, for the formal presents of gifts. The first wedding rings are generally presented by both the parties on that day.

The Divô, or the kindling of a lamp.

The next important occasion is that of Âdarni. It is the occasion, on which, the dowry given by the bride's father, is presented to the bridegroom's family. On several other occasions of holidays between the betrothal day and the marriage day, several presents are sent to each other's family, mostly from the family of the bride to that of the bridegroom. The marriage occasion is one, when the mothers of the bride and the bridegroom, expect presents of clothes from their own parents. If the parents are dead, it is considered to be the duty of the brother or brothers to present a suit or suits of clothes to the sister. A nuptial song is generally sung on such an occasion.

The Âdarni.

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[1] *Cf.* the custom among the ancient Greeks, according to which the bride's mother carried in her hand the bridal torches kindled at the family hearth, and the bridegroom's mother carried torches and awaited the procession from the bride's house. (The Home Life of the Ancient Greeks, by Blümner, pp. 139-140).

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The fixing of an auspicious day.

An auspicious day is fixed for the marriage. In some families, even now, it is the astrologer who determines which day is auspicious for the marriage.[1] The new moon day and the full moon day are auspicious.[2] Tuesdays are inauspicious.[2] The marriage festivities generally last for four days. The first of these is called mândav-saro, when a twig of a tree, generally a mango-tree, is planted near the door, symbolic of a wish for fertility.[3] The second and the third days are known as Varadh-patra days when religious ceremonies in honour of the dead are performed.

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[1] In some families an astrologer's services are engaged before the marriage also. When matches are being arranged by the intercession of mutual friends, the horoscopes of the intended bride and bridegroom are submitted to him to observe whether there was or not any *râç* between the two, *i.e.*, whether the stars predicted or not that there would be harmony between the two. If that harmony is declared not to exist, nothing further is done.

[2] According to Strabo, the vernal equinox was considered to be the best season for marriages among the ancient Persians, because it was, as it were, the birthday of Nature. Among the ancient Greeks, weddings took place in the winter. "A favourite time was the month Gamelion (the end of January and beginning of February) which hence received its name. Certain days regarded as auspicious were generally chosen, and the waning moon was specially avoided." (The Home Life of the Ancient Greeks, by Blümner, p. 136). "The Athenians preferred the time of the new moon, while some of the Greeks considered the period of full moon as the most favourable" ("The Knot Tied" by W. Tegg, p. 63). Among the ancient Jews, "the fourth day of the week, *i.e.*, Wednesday, was an auspicious day for the marriage of virgins and Thursday for that of widows." (W. Tegg, p. 53). Among the ancient Romans, "certain days were reckoned unfortunate for the marriage as the Kalends, Nones, and Ides, and the days which followed them, particularly the whole month of May. But widows might marry on these days. The most fortunate time was the middle of the month of June" (*Ibid*, p. 174).

[3] *Cf.* The custom referred to by Mrs. Philgot in her Sacred Trees, pp. 88-91.

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The sacred bath.

Coming to the ceremonies of the day of marriage itself, the bride and the bridegroom take in the morning or in the afternoon, a sacred bath with consecrated water.[1] This sacred bath is known as *nân*.[2]

The time of the performance of the religious ceremony.

The Parsee marriages are generally performed in the evening, just a little after sunset.[3] The bridegroom generally sits in the compound of the house or *bungalow* in a promiscuous place in the midst of a company of several male friends and relations. The bride and the lady guests are accommodated with seats within the building.

Marriage performed with éclat in ancient Iran.

Marriage is considered to be an event which must be celebrated, not quietly, but with some éclat. It must be celebrated in the presence of an assembly[4] (Anjuman) who can bear witness to the event.

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[1] We learn from Firdousi, that this seems to be an old custom. King Behrâm Gour took his Indian wife Sepinoud to the Fire-temple of Âder Goushasp for the purpose. Among the ancient Greeks, "among the ceremonies bearing religious character which preceded the wedding, an important part was played by the bath. Both bride and bridegroom took a bath either in the morning of the wedding day, or the day before, for which the water was brought from a river or from some spring regarded as specially sacred, as at Athens the spring Callirhoe, (or Enneacrunoe) at Thebes the Ismenus." (The Home Life of the Ancient Greeks, by Prof. Blümner, translated by Alice Zimmern, p. 137).

[2] *Vide* below Chapter IV. The Purificatory Ceremonies.

[3] It is just the time when day and night unite together. So, perhaps that hour is chosen to indicate, that just as day and night, light and darkness, unite together and melt into each other, so the marrying couple may unite together in prosperity and adversity, in happiness and grief, in danger and safety. The ancient Romans also performed their marriages at night-fall, because they said it was the time when Venus, the goddess of beauty, which personified beauty in the marrying bride, shone.

[4] In ancient Rome and Greece also, a similar view was held about marriage. But the assemblies began to be very large, and consequently extravagance in marriage expenses crept in. Hence, it was found necessary to limit the number of guests invited. Plato allowed 10 guests to each side, *i.e.*, in all 20 guests were allowed at the marriage gatherings. A law of the fourth century fixed that number to be 30. A censor had the right of going into a house where the marriage took place and he removed out of the house any number that exceeded 30.

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According to the Dinkard, marriages were performed, in ancient Iran, with éclat. It says, that the drums and fifes which played at marriage gatherings announced the marriage to the people of the town or village. The assembly of males that gathers on marriage occasions is called Shâhjan, (*i.e.*, the assembly for the royal bride).

The dress of the bridegroom.

The bridegroom puts on the usual ceremonial dress—Jâmâ-pichhori—of the Parsees, which is a loose flowing dress, full of folds and curls.[1] This flowing dress is always white in colour.[2] The bridegroom holds a shawl in his hand, a shawl being considered in India a symbol of respect and greatness.[3] He has the mark of a *Kunkun*[4] (red pigment) on his forehead.

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[1] A loose flowing dress is, in all ages, considered to be necessary for solemn and state occasions. In courts, churches, and universities, the gowns and robes, which were similar flowing dresses, played an important part. The folds of such dresses carried the idea of a kind of mystery, respect and rank. Women, therefore, generally put on such flowing dresses.

[2] White colour is generally the symbol of purity, innocence and faithfulness. The Roman bride used to wear a white gown on the occasion of her marriage. The ribbon-knots which the guests put on among the Romans on marriage occasions were also white in colour.

[3] Fifty years ago the chief leaders of the Parsee community used to carry shawls over their shoulders. The head-priests of the community still carry shawls, as the insignia of their office. The presentation of shawls to friends on important ceremonial occasions, as marriages, is still common to a certain extent.

[4] *Kunkun* or the red pigment plays an important part on marriage, and such other gay occasions in India. Various explanations are given about its use. Some say, that this red pigment is the symbol or substitute of blood, and that its use is the remnant of the custom of using blood on such occasions. They say that formerly they used to sacrifice animals on gay occasions like marriage, to avert evil from the married life of the couple. The blood of such sacrificed animals was applied to the forehead of the marrying couple. The application of the red pigment is considered to be a remnant and substitute of that custom. I have heard a story of a Divân of a native State, that on the coronation of his Prince, he made a slight cut on his thumb, and with the blood oozing from the wound, made the usual mark (*tilà*) on the Prince's forehead. That was a prevalent custom among the Rajputs of Oodeypore (*vide* Tod's Râjasthân). In old Christian art also, an angel is shown stamping a mark on the forehead

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The red pigment mark on the forehead of a bride is always round and that on the forehead of a bridegroom always long and vertical. The reason is this: the long vertical mark of the male symbolizes a ray of the sun, and the round mark of the female symbolizes the moon. A handsome man is compared by Oriental writers with the sun, but the beauty of a woman is always compared with that of the moon. The sun is always represented in ancient pictures, as a round disc with shooting rays. Again, the sun, through his rays, is a fructifying agent, but the moon is represented as a conceiving agent. She absorbs the rays of the sun. Just as the sun is a fructifying agent, and the moon a conceiving agent, so is man in his relation to woman. Hence it is that the mark on a man's forehead is long and vertical like the rays of the sun, and that on a woman's forehead round like the moon.

The signification of the mark of *kunkun* on the forehead and of flowers.

The bridegroom has a garland[1] of flowers round his neck as a symbol of sweetness and geniality. The bridegroom is called *var-râjâ, i.e.*, husband-king. For this particular occasion of marriage his position is taken to be elevated.[2]

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of the elect (*vide* The Life of Christ as represented in Art by Dr. Farrar). The legend explains the subject as the sign of the letter T which was originally a † (cross) and was a symbol of felicity, safety and salvation.

[1] Garlands play a prominent part in the marriage customs of many nations. They were common among the ancient Greeks, Romans and Jews. In old Anglo-Saxon churches, the priest blessed the pair, and put garlands of flowers round their necks.

[2] They say, that in ancient times, among several nations, the marrying couple put on crowns. Among the ancient Greeks, the priest put crowns on the heads of bridegrooms. In Athens, the friends of the bride carried a crown for her. In Egypt also, the bride put on a crown. Among the Hebrews the marrying couple were made to walk under a canopy resembling a crown. In Norway, the bride put on a jewel resembling a crown. In ancient churches, they kept a metallic crown, whic wash lent to the marrying couple for the occasion.

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Presents to the bride and bridegroom and to their parents.

Some of the assembled friends and relations then make their presents to the bridegroom and his father. The presents mostly consist of shawls or rings, or money in cash. The bride and her parents receive similar presents from their friends. Up to a few years ago, these presents, especially those in cash, were very common. Small presents of cash up to Rs. 5 were not necessarily paid into the hands of the parties, but were given into the hands of a friend or relation, who acted as a receiver or collector for the occasion. He put down in a book the names of the donors and the amount of their money-gifts. Such money-presents used to pay off a part of the marriage expenses.[1] The memo kept by the receiver proved to be of use to the parties when, on similar occasions of marriages in the family of their friends, they had to make similar presents in return.

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[1] This custom reminds one of the "marriages of contributions" of ancient Wale sand the "penny weddings" of ancient Scotland. In Wales, a herald went round in the town, announcing the marriage, and saying, that presents would be received very thankfully and returned on similar occasions. Individual givers of small cash presents did not feel the burden of the small payment, but to the marrying couple and their parents, the total amount of these individual small presents was most welcome, as it enabled them to pay off the wedding expenses, and to put up a new house. In the case of the penny-weddings of Scotland, at times, the people of the whole village paid in their small contributions, and took a part in the wedding festivals. In some cases, the neighbours collected among themselves and presented to the marrying couple, sufficient corn that would last during the whole of the first year of their married life. In old England, they say, the nobleman in possession of the adjoining estates presented meat, and the milk-men milk, cheese, eggs, &c., for the wedding feasts. The schoolmasters and the priests generally lent their cooking utensils. The parties receiving these presents kept a note of such presents, and were generally ready to give similar presents on the occasions of marriages in the families of those who had given them those presents. In Cumberland, they placed a plate in a prominent place at the place of marriage, and the assembled friends put into it their mite. In ancient Europe, on the marriage day, the bride used to sell ale to her friends and to her husband's friends at fancy prices. The money so acquired helped them in putting up a new house. In ancient Egypt, the bride held in her hand a soft substance called *henâ* and the friends put in silver coins in that substance.

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Marriage gift and dowry.

It appears from the Avesta, that in old Irân, it was more customary for the bridegroom to give marriage gifts to the bride than for him to take from her. The duty of the father of the bride, and in his absence or death, that of the brother, was confined to that of presenting an ear-ring (gaoshâvarê) to the bride. The sum of 2,000 silver *dinârs* and two gold *dirhems*, referred to in the Pahlavi Paêwandnâmeh, recited at the marriage, seems to be the average standard which an ordinary bridegroom of moderate means was expected to provide for his bride.

Marriage processions.

An hour or two before the celebration of the marriage, the ladies of the bride's family and the bride's friends, form themselves in a procession, and carry for the bridegroom, to his place, presents of clothes and some other valuables. The houses of the bridegroom and the bride have a kind of wedding powder called *chauk* spread over their thresholds on such merry occasions.[1] A nuptial song is again sung on such an occasion. They return to their place after this presentation. The assembly, then, forms itself into a procession, headed by the officiating priests and the bridegroom and followed by the ladies who carry with them what is called *varni*, *i.e.*, a present from the *var*, (*i.e*, the bridegroom) to the bride. The procession is sometimes preceded by a band of music. According to the Pahlavi Dinkard, one of the objects of playing music on the occasion of a marriage is to inform the whole town, especially the neighbourhood, that a marriage has been celebrated.[2] The procession[3] goes to the

[1] *Vide* my paper on "The Wedding Sand in Knutsford (Cheshire, England) and the Wedding Sand (रेती) in India" (Journal, Anthropological Society of Bombay, 1912, Vol. IX, pp. 471-80). *Vide* my Anthropological Papers, Part II, pp. 31–39.

[2] Dastur Peshotan's Dinkard, Vol. II., p. 96. *Vide* "Notice Sur lez Yeœedis," Journal Asiatique of January-February, 1896, p. 119.

[3] Such marriage processions played an important part in many nations. In the Isle of Man, the marriage processions entered the church after going round three times. In ancient Greece, marriage processions were generally accompanied with musical bands and torches. The whole

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house of the bride, where the marriage generally takes place. A nuptial song is generally sung on this occasion.

The procession goes to the place of the bride, and its members are accommodated with seats, the males in the compound and the females within the house. The door of the house of the bride is decorated with a hanging string of flowers, called *toran* (*i.e.*, arch) and the sideposts which support the doors are marked with Haradh (turmeric) mixture.[1] This kind of decoration is observed on the door of the bridegroom's house also. A nuptial song is sung on this occasion.

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procession went on foot to the house of the bride, but the marrying couple were seated in a carriage. Up to about 70 years ago in Bombay, and about 45 years ago in Naosari, and such other Mofussil towns, it was common to see the husbands—generally boy-husbands—riding on horses. In Naosari, some marriage processions were accompanied by men carrying guns which were fired at intervals. It is said, that this is the case even now in some parts of Scotland. This seems to be a remnant of the ancient custom of marrying by capture when tribes attacked other tribes, and carried off marriageable girls.

[1] Among the ancient Romans, the door of the house of the bridegroom was similarly decorated with flowers when the bride first went to her husband's house. She herself applied oil to the door-posts, oil being considered a symbol of prosperity. In Indian and other architectures, the *toran* (archway) played a very prominent part (*vide* History of Indian Literature by Harrowitz, p. 72). It is a symbol of marriage, suspended at the portal of the bride (Tod's Rājasthân, p. 26).

The custom of applying Haradh(turmeric) to the door-posts is common in India. The word Haradh comes from the Sanskrit root *har*, which means "to be yellow, to shine." Its colour is like that of sun-light. So turmeric and other drugs of its colour are taken to be the symbols of sun's light, and also of the prosperity and plenty brought about by his fertilizing power. Hence, the marks made with turmeric are considered auspicious. Instead of the red pigment (Kunkun), some use turmeric for the auspicious marks on their foreheads. It is for its being a symbol of plenty and prosperity that the new account books, commenced to be used on the Dewali New Year's day by the Hindus, are marked with turmeric marks.

According to Dr. Dymock, one of the different Indian words for turmeric is *Rajni*, *i.e.*, light. They say that in ancient times, young wives decorated their foreheads with auspicious marks of turmeric, a little before sunset, when they expected their husbands to return to their homes from out-door work. This was intended as an auspicious thing, signifying, that as the sun, whose symbol the turmeric was, fructified the creation, so they

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Welcoming ceremonies before crossng the threshold.

After the assembly is seated, the bridegroom enters the bride's house. He is welcomed at the door by the mother of the bride. He is made to stand at the threshold where several ceremonies are performed to welcome him and to wish him good luck. A fresh *Kunkun* mark is made upon his forehead, and a little rice is stuck upon the moist *Kunkun* mark and thrown over his head. Rice is considered to be the symbol of plenty and prosperity. Hence the sprinkling of rice plays a prominent part on many occasions of joy for wishing good luck. The officiating priests also, in performing the religious ceremony, and in invoking the blessings of God upon the couple, sprinkle rice over them.[1] Before the recital of the marriage blessings, the bride and the bridegroom also throw upon one another a handful of rice. Some fond mothers make the bride and the bridegroom eat a few grains of rice thus besprinkled over them in the marriage ceremony.

An egg is then passed round his head three times, and then thrown upon the ground and broken. This seems to be the

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may be fructified and blessed with children at the hands of their husbands. This custom is said to prevail even now in some of the Indian villages. Even young ladies, when visiting lady friends in the evening, have their bodies marked with turmeric. These visitors are then allowed to return to their husband's houses after sunset, which is considered to be the auspicious occasion for the coming of the goddess Laxmi, which presides over wealth and prosperity. According to the Iliad, Juno, in order to entice Jone, had her bed prepared of turmeric-coloured saffron.

[1] In Poland, the father of the bridegroom, after the nuptial benediction, welcomes the married couple into his house by throwing over them grains of barley corn. The grains are picked up again and sown, and, if they grow well, that is considered very auspicious. Among the Hebrews also, grains of barley were thrown in the front of the couple, and that was meant " to denote their wishes for a numerous progeny. " In Nottinghamshire and Sussex, the sprinkling of rice on the couple was a prevalent custom. In ancient Spain, not only the parents of the couple, but other passers-by in the streets, also sprinkled corn. According to Dalton's Ethnology (p. 148), among the Buniyas, the bride and the bridegroom threw over each other seven handfuls of rice, and moved seven times round a pole buried in the midst of a hut.

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remnant of the old custom of animal sacrifice.[1] It signifies that if there be any evil destined for the person it may pass off to the egg and be destroyed with it.

A cocoanut is then similarly passed round the head three times and then broken.[2] A little water is then poured in a tray, which is passed round the head three times, and then the water is thrown at the feet of the bridegroom. Once in the evening, the ladies of the bride's family present before the bridegroom a water-pot (called *var-behendoo*, *i.e.*, a pot presented to the husband, (*var*), as a part of the dowry), and make him dip his hand in it. While doing so, he drops a silver coin into it as a return gift, and as a mark of his appreciation of their gift.[3] At one time it was customary that the feet of the couple were washed with water just after the performance of the marriage

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[1] Among the ancient Romans, on similar occasions, " a hog was sacrificed. The gall of the victim was always taken out, and thrown away, to signify the removal of all bitterness from the marriage."

[2] In Scotland, they used to break a cake over the head of the bride at the threshold of her husband's house, when after marriage, she entered it for the first time. Among the Hebrews, after the marriage ceremony, they present before the bridegroom a wineglass which he breaks as a sign of good omen. All present then shout out " mazzletown, mazzletown," which means " good luck, good luck." This ceremony among the Hebrews is variously explained. Some say, it is to remind the Hebrews that their people are all scattered in different countries, just as the pieces of the glass lie scattered over the ground. Others say, that it is to remind the marrying couple of the transitory state of this life, which may be as easily broken as the glass.

[3] Water is considered to be a symbol of prosperity and also of humility. According to Herodotus, the ancient Persians, when they went to conquer foreign countries, asked for dust and water from those countries as tokens of submission. The act of the Athænians and Spartans of throwing the Persian messengers into a pit and into a well respectively, to receive with their own hands therefrom the desired earth and water, was one of the immediate causes of the Persian invasion of Greece, which led to the famous battle of Marathon. In one of the tribes of Bengal, they give earthen pots full of water and rice to the marrying couple, and sprinkle water over them from those pots. A person going out on an important business, considers it a good omen, if he meets one with a pot full of water.

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ceremony. When Parsees began to put on English-fashioned boots, it being a little troublesome to remove the boots, the custom was to wash the tip of the boots with a little water. [1]

After the welcoming ceremonies on the threshold, the bridegroom is made to cross the threshold without placing his foot upon it. The bride also, when she goes to her husband's, is made to cross the threshold.[2] The threshold is crossed with the right foot, which is always considered auspicious.[3]

The waiting for the bride.

When the bridegroom enters the house to be married he is further welcomed with a song. Having entered the house, the bridegroom takes his seat first, and waits for the bride, who comes in, after a short time, to take her seat.[4] The bridegroom sits

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[1] In Scotland, in the last century, the unmarried friends of the bride washed her feet on the evening preceding the marriage. The custom is still known in some parts of Scotland as that of "feet-washing." It was known among the ancient Hebrews and is known among the modern Hindus. Among the ancient Romans also they washed the feet of the couple. Among the Persian Zoroastrians, they still wash the feet of the couple, and make them dip their hands in earthen water-pots.

[2] According to Plutarch (Life of Romulus), among the ancient Romans, the bride, when she first went to her husband's, was lifted up over the threshold. A similar custom is said to prevail in Lincolnshire. They say, that in old England, when the couple first left the house after marriage, the house servant washed the threshold with hot water "to keep the door-step warm." This was to indicate a wish that another marriage may soon take place in the family.

[3] In some countries of Europe, the bride, while entering the Church to be married, is asked to put her right foot first into the building and then to leave it also with the same foot. In former times, when some royal marriages took place by proxy, the nobleman representing the royal bridegroom placed his right foot on the bed of the royal bride. The right hand side is always considered auspicious. Among the Dhankar tribe of Mâhâbleshwar, to determine whether the time for marriage is auspicious or not, a calf in the hut is let loose to be fed by the cow which is kept outside the hut. If the calf, while going to the cow, passes by the right hand side of the marrying couple sitting in the compound, the time is auspicious. If it pasees by the left hand side it is inauspicious, and the marriage is postponed for some time.

[4] To make the bridegroom wait for the bride for some time, seems to be a custom prevalent among many people. Among the Zoroastrians of

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on the right hand of the bride. The right hand side is a place of honour, and so it is occupied by the husband who is considered to be the leader of the bride.[1]

The bridegroom and the bride take their seats facing the East.[2] There are two stools on one side of each of the chairs. On these are placed two metallic trays full of rice, which is to be thrown by the officiating priests over the couple while reciting their marriage benedictions. On the stool by the side of the chair on which the bride is to take her seat, stands a small metallic pot containing ghee (clarified butter) and molasses.[3]

Persia, when, at the marriage time, the members of the bridegroom's family go to ask her to be present for the marriage, the bride does not go at once. Her relatives keep her away and say that "She has gone to the garden for picking flowers," or that "She has gone to her brother's." When the match is arranged, a few members of the bridegroom's family go to the bride's house to have her final consent. When they ask her, "Are you willing to marry such and such a person?" she is not expected to reply at once. The question is repeated several times, and then finally she replies in the affirmative in a low voice. In some tribes, when the bridegroom's party goes to the bride's, the latter's house is kept closed for some time and opened after some knocking. Such customs and evasive answers are intended to signify, that it is the husband who seeks the wife and is anxious to have her, and not the wife.

[1] In Christian marriages also, the bridegroom stands on the right hand of the bride.

"We modern Christians perpetuate this custom of Orientation in the position given to our churches and in turning to the East when we recite the creeds or general assent to the articles of the Christian Faith." (Mrs. Ainsley's Symbolism of the East and West, p. 33). This custom is a relic of the ancient Sun-worship that was generally prevalent.

[2] Ghee being a soft, slippery substance made out of milk, is considered to be a symbol of gentility, courtesy and obedience. The ancient Roman bride, for similar reasons, applied oil on the threshold of her house when welcoming the bridegroom into her house. Even now, some fond Parsee mothers, while giving a bath to their children on their birthdays apply milk to their bodies. "Have a bath with milk, and be the parent of many sons," is a common form of benediction among Parsee ladies on marriage occasions. Curd, which is a kind of milk production, also plays a prominent part on joyous occasions like birthdays and marriages. Molasess being a sweet substance is a symbol of sweetness and good temer. So, these two substances are produced by the family of the bride as symbols

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A servant stands there holding a censer with burning fire in one hand, and a little frankincense in the other.[1] On the two stands there are two burning candles, one, by the side of the bridegroom, and the other, by the side of the bride.[2]

Fire.

Then two persons are made to stand before them, one by the side of the bridegroom and the other by that of the bride. These are the marriage witnesses.[3] The nearest relations generally stand as witnesses. It is usually married persons, not bachelors, who stand as marriage witnesses.[4]

Marriage witnesses.

As to the ceremony itself, we find, both from the ancient writings and the modern customs, that the following are requisite for a proper

The ceremony proper.

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of good omen, wishing gentleness, peace and contentment to the couple. After the ceremony, the pot containing these substances and the remaining rice are presented to the family priest.

[1] Fire is held as a sacred and most important symbol among the Parsees. So, it is present in most of the Parsee rituals. It is a symbol of purity and plenty. Among the ancient Greeks, fire and water were held as symbols of purification, and the bridegroom himself held them in his hand while welcoming his bride in his house. According to some, the Roman bridegroom held fire and water before his bride as "necessaries of life," signifying thereby, that he would supply her with all necessaries of life. Among the Romans, the marriage ceremony was performed before the altar of their Atrium where their sacred fire was burning. In some parts of Australasia, the brides carry fire to the houses of their bridegrooms.

[2] These burning-candles remind us of the "bridal torches" of the ancient Greeks, among whom the mother of the bride carried these torches in marriage processions. They were kindled from their family hearths.

[3] It is the custom of many nations to have witnesses to testify to the event of marriage. The ancient Hebrews also had two witnesses. The Christians also have two. Among the Romans, the Pontifex Maximus performed the marriage ceremony before the witnesses. In ancient Persia, the nearest relations stood as witnesses. According to Firdousi, in the marriage of Siâvash with Firangiz, Afrâsiab, the father of Firangiz, stood as a witness for his daughter.

[4] In the Greek Church of Russia, it is only married priests that can perform the marriage ceremony.

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marriage.:—

(1) The marriage should be celebrated before a specially-called assembly (anjuman jasta-isted)[1] which need not be very large. As the later tradition says, five persons may for the purpose form an *anjuman* or assembly. The assembled guests served, as it were, as further witnesses to the marriage.

(2) The officiating priest questioned the marrying couple whether they consented to be united in marriage.

(3) He united them by joining their hands, a process known as Hâthevârô, *i.e.*, hand-fastening. A symbolic knot also played a prominent part in the ceremony.

(4) The process uniting them was followed by a benediction which was accompanied with a sprinkling of rice or such other things.

Preliminary ceremonies. Tying the marriage-knot.

Before being seated by each other's side, the bride and the bridegroom are first seated opposite each other, separated by a piece of cloth held between them as a curtain. Now begins what we may call the religious ceremonies. Two priests present themselves for the performance of these ceremonies. The senior officiating priest gives the right hand of one into the right hand of the other. Then a piece of cloth is passed round the chairs of both so as to enclose them in a circle. The ends of the cloth are tied together. This is, as it were, strictly speaking the tying of the marriage-knot. This is done with the recital of the sacred formula of "Yathâ Ahû Vairyô."[2]

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[1] Pahlavi Paewand-nâmeh.

[2] A knot is a symbol of love, friendship and faithfulness. In old England, the bride carried, on her gown, a number of ribbon knots which the guests plucked off from her body and carried them with them as tokens of the event. That the custom of tying marriage knots among the Parsees is very ancient appears from Firdousi's Shâhnâmeh where Zâl's marriage with Roudâbeh is said to have been celebrated by tying marriage knots. (Bê bastand bandi ba âîn o kîsh.)

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Hathêvâro, *i.e.*, hand-fastening.

After tying the knot of the ends of the cloth, which, as it were, enclosos them into a circle of unity, the priest fastens with raw twist their right hands which are grasped by each other. This rite is called Hathêvârô, *i.e.*, hand-fastening.[1] The above sacred formula is recited during this rite also. It is the family priests who are entitled to the fee of hand-fastening, even if the ceremony is performed by other priests.[2]

In the ceremony of hand-fastening, the raw twist is put round the hands seven times.[3] After fastening the hands, the raw twist is passed round the pair seven times, and then, finally, it is passed seven times round the knot of the cloth which passes round their chairs. During all this process, the sacred prayer of Yathâ Ahû Vairyô is recited.

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[1] Up to the eighteenth century, there was a custom in England that the marrying couple went to the river adjoining the town, washed their hands, and each, grasping the other's hand, took the oath of marriage. This was known as hand-fastening. Among the Christians also, it is the priest who joins the hands of the couple. Among the ancient Greeks, the ceremony of hand-fastening was considered as the ratifying agreement of marriage. Among the ancient Romans, the priest made the marrying couple sit on chairs which were put together, and on which wool was spread, and then fastened their hands. The modern Hindus also unite the hands of the couple. In Finland, it is the father of the bride who fastens the hands. Among some tribes, slight cuts are made on the hands before their being fastened, so that the blood of one may flow into that of another. It is the right hand of each that is fastened because the right hand is considered to be the witness of one's faith. Among the Assyrians, it was the father of the bridegroom who fastened the hands of the couple with a woollen thread.

[2] This reminds us of the custom among ancient Christians, that the marriages generally took place in the parishes in which the couple lived. But when they were performed in other parishes, it was the priest of the parish in which they lived, that took the marriage fee.

[3] The number 7 plays a prominent part in this ritual of hand-fastening. Seven was a sacred number among the ancient Persians. There are seven Ameshâspentas, or archangels, seven heavens, and seven Keshvars, *i.e.*, the zones or regions. *Cf.* the seven archangels of the Hebrews and the seven Spirits of the Christians.

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The union.

At the end of this ceremony, at a signal given by the senior priest, the servant who holds the fire-vase places frankincense on the fire. At this signal, the curtain of cloth, which is held between the couple, is dropped, and the couple throw on each other a few grains of rice which they hold in their left hands. This throwing of rice is accompanied by a clapping of hands by the friends and relations who have assembled there.

The above ceremony of holding the cloth-curtain between the bride and the bridegroom, and then dropping it after the fastening of the hands, signifies that the separation that hitherto existed between them no longer exists now, and that they are now united into the bond of matrimony.[1] As long as the curtain was held, they sat opposite each other, but on its removal, they are made to sit side by side. This also signifies that they, who were up to now separate, are now united together.

The putting on of raw twist round the couple seven times also indicates union. The raw twist itself can be easily broken, but when several threads are twined into one, they cannot easily be broken. So it signifies that the tie of union into which the couple is now bound may not easily be broken.

The throwing of rice.

The throwing of the rice by the marrying couple upon each other is watched with great interest by their friends, especially by the ladies, who urge their respective friends, the bridegroom or the bride, to look sharp and throw the rice first when the signal is given. The one that throws rice first over the other is said to win. This is, as it were, a race of love. "Who won, the bridegroom or the bride?"

[1] Among the Hebrews, the bride at first put on a veil which was removed immediately after they were united in marriage. Among the ancient Christians, when the couple was kneeling in the sanctum, four of the assistant clergy held over their hands a poll or care-cloth which was afterwards removed. Among the Russians of the Greek Church, "a curtain of crimson tafetta supported by two young gentlemen, now parts the lovers, and prevents them from stealing any anxious glances from each other's eyes. ("The Knot Tied" by W. Tegg, p. 106).

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is a question often heard in the assembly.[1] This is to signify, that one who throws rice first, thereby indicates that he or she will be the foremost in loving and respecting the other. The clapping of hands expresses the approval and good-will of the assembly for the union.[2] The priests also, during the recital of the benedictions, throw rice over the marrying couple. To throw rice or some such other thing over the marrying couple as a symbol of good luck and prosperity seems to be an old custom. Firdousi refers to it in the case of Zâl's marriage (akik va zabarjad bar afshândand).

The strictly religious part of the ceremony.

Then follows the most important or the solemn part, or, what can be called, the strictly religious part of the ceremony. Two officiating priests stand before the couple. The senior priest at first blesses the couple in the following few words: "May the Creator, the omniscient Lord, grant you a progeny of sons and grandsons, plenty of means to provide yourselves, heart-ravishing friendship, bodily strength, long life and an existence of 150 years!"

Then, he puts the following question to the person, who stands by the side of the bridegroom as a witness to the marriage, on behalf of the bridegroom's family:—"In the presence of this

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[1] In some parts of Wales, the friends of both parties went after marriage at the church to an adjoining inn to par take of the marriage repast. A few members of both parties ran to an inn. There was a kind of running race between them. The party who ran first and reached the inn first, guaranteed, as it were, that the bride or bridegroom, whom they represented, would be the first to show all love and respect to the other. In some parts of the south of France, when the couple is kneeling at the altar after the marriage, a lady goes before them, and pricks them with a pin. Both try to bear that as much as they can. The one that bawls out or expresses the feeling of pain first, is believed to be the one that would turn out less patient than the other in suffering the troubles, if any, of married life in particular, and of this world in general.

[2] This corresponds to the custom of saying "Amen, Amen" in some of the village churches of England, when, after the third reading of the banns, the clerk of the church says, "God speed them all."

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company that has met together in the city of.....[1] on .....[2] day of .....[2] month of the year .....[2] of Emperor Yazdagird of the Sassanian dynasty of auspicious Irân, say, whether you have agreed to take this maiden.....[3] by name, in marriage for this bridegroom, in accordance with the rites and rules of the Mazdayacnâns, promising to pay her 2000 *dirams* of pure white silver and two *dinârs* of real gold of the Nishapur coinage. [4]

The witness replies : " I have agreed."

Then the following question is put to the witness on the side of the bride : " Have you and your family, with righteous mind, and truthful thoughts, words and actions, and for the increase of righteousness, agreed to give for ever this bride in marriage to..... ? [5]"

Reply : " We have agreed."

Then the priest asks the consent of the couple in the following words : " Have you preferred to enter into this contract of marriage up to the end of your life with righteous mind ? "

Both reply : " We have preferred."

To make the matter doubly or trebly sure, the questions are repeated three times.[6]

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1 Here, the name of the town where the marriage takes place is mentioned.

2 Here, the particular Parsee day, month and the year, on which the marriage is performed are mentioned.

3 Here, the name of the bride is mentioned.

4 This sum seems to have been fixed in ancient Persia as the sum to be generally presented by the family of the bridegroom to the bride.

5 Here the name of the bridegroom is mentioned.

6 Among the Christians, the banns are proclaimed three times. Among the modern Greeks, the priest, after putting on the blessed ring, declares the marriage three times. He repeats the benediction three times. In some of the tribes of Central Asia, *e. g.*, in Dardistân, the priest asks the marrying couple and the assembled company three times, whether they all consented. In the Greek Church in Russia also, the priest puts a similar question to the couple three times. His question is " Whether they sincerely consent to and approve their marriage, and whether they will love each other for the future as is their bounden duty so to do ? " ("The Knot Tied" by W. Tegg, p. 107).

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The Ashirwâd, *i.e.*, benediction.

Then follows the recital, by both the officiating priests, of the Paêvandnâmeh or Ashirwâd (*i.e.* benediction), which is an address made up of admonitions, benedictions and prayers. Here is a translation of the address.[1]

Admonitions.

The first part of the address, consisting of admonitions to the marrying couple, is as follows :—

" By the helping name of Ahura Mazda may your happiness increase. May you be brilliant. Try to do good deeds. Be increasing. Be victorious. Learn to do deeds of piety. Be worthy to do good deeds. Think of nothing but the truth. Speak nothing but the truth. Do nothing but what is proper. Shun all bad thoughts. Shun all bad words. Shun all bad actions. Praise deeds of piety. Commit no acts opposed to piety. Praise the Mazdayaçnân religion. Do nothing without mature consideration. Acquire wealth by good means. Say what is true before your superiors, and act according to their orders. Be courteous, sweet-tongued, and kind towards your friends. Do not indulge in scandals. Avoid being angry. Do not commit sins for the sake of avoiding shame. Do not be ambitious. Do not torment others. Do not entertain wicked jealousy. Do not be haughty. Avoid evil thoughts. Avoid evil passions. Deprive not others of their property. Keep yourselves away from the wives of others. Be industrious in following good professions. Do good to the pious and to the virtuous. Do not quarrel with the revengeful. Never be a partner with an ambitious man. Do not become a companion of a back-biter or a scandal-monger. Do not join the company of persons of ill-fame. Do not co-operate with the ill-informed. Fight with your enemies only by fair means. Treat your friends in a way agreeable to them. Do not enter into any discussion with per-

[1] I had the pleasure and honour of contributing the translation of a large part of this address to Mr. Dossabhoy Framji Karaka's very excellent book, " The History of the Parsees " (Vol. I., p. 182). So, I quote it from that work. The rest, I had translated specially for my paper on " Marriage Customs " before the Anthropological Society of Bombay.

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sons of ill-fame. Speak in an assembly after great consideration. Speak with moderation in the presence of kings. Be more glorious than your father. In no way annoy your mother. Keep yourselves pure by means of truth. Be immortal like Kaikhosru. Be well informed like Kâus. Be as brilliant as the Sun. Be as pure as the Moon. Be as illustrious as Zarathushtra. Be as strong as Rustam. Be as fertile as the Earth. As soul is united with body, so may you be united and friendly with your friends, brothers, wife, and children. Always keep good faith, and preserve a good character. Recognise only Ahura Mazda, the Omniscient Lord, as your God. Praise Zoroaster as your spiritual leader. Treat Âhriman, the evil spirit, with contempt."

Benedictions invoking the favour of virtues over which the Yazatas preside.

After the above admonitions, follow a few benedictions, in the first part of which the priests pray to God to confer upon the couple, certain moral and social virtues which are said to be the characteristics of the Yazatas (angels) who give their names to the thirty days of the month.

"May Ahura Mazda bestow upon you good thoughts through Bahman, good words through Ardibehesht, good actions through Shehrivar, perfect thought through Spendârmad, sweetness through Khordâd, fruitfulness through Amerdâd. May God bestow upon you increasing lustre through Âdar, purity through Âbân, exalted position through Khurshed, increase through the cow-like Mohor, liberality through Tir, temperate habits through Gosh. May God bestow upon you pure justice through Meher, obedience through Srosh, truthfulness through Rashnu, increase of strength through Farvardin, victory through Behrâm, constant delight through Ram, strong power through Goâd. May God bestow upon you knowledge through Din, collection of wealth through Arshisang, a number of good talents through Ashtâd, great activity through Âsmân, firmness of place through Jamyâd, good sight through Mârespand, and nourishment of body through Anerân."

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Then follow a few other benedictions: "Oh, you good men! May that come to you which is still better for you than good, since you find yourself worthy as a Zaota (a pious and virtuous man). May you receive the reward which is earned by the Zaota as one who thinks, speaks, and does much good. May that come to you which is better than good. May that not come to you which is worse than evil. Oh good men! May that accrue to you which is better than good. May your relations be worthy of goodness. May you get that reward of which you have made yourself worthy. May good accrue to you as the result of perfect good thought, perfect good words, and perfect good actions. May that piety come to you which is better than good. May not that sinful life, which is worse than evil, come to you. May it be so as I pray. May the much desired Airyaman come for joy to the good mind of Zoroastrian men and women. May he grant the desirable reward according to the law of all purities. I prefer that purity which is considered the best by Ahura Mazda. Righteousness is the best gift and happiness. Happiness to him who is righteous for the sake of best righteousness.

" May they (*i.e.*, the marrying couple) have light and glory, physical strength, physical health and physical victory, wealth that may give a good deal of happiness, children blessed with innate wisdom, a very long life, and the brilliant happy paradise, which is due to the pious. May it be so as I wish it."

Benedictions in the names of the departed worthies of Iran, &c.

Then are recited a few benedictions in which certain departed worthies of ancient Irân are mentioned by name, and it is wished, that the pair may be blessed with the virtues and characteristics which had made them famous. Certain grand objects of Nature also are mentioned, and it is wished that the couple may be blessed with the physical qualities

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manifested by them. The following is a free translation of these benedictions :—

"By the name of God, I bless you in the City of Bombay[1] as was the wont of our forefathers in Irân. May all your desires be fulfilled as were those of God in the creation of the world. May you be as great in dignity as king Kaikhosru.[2] May you be as friendly as angel Meher, as victorious over your enemies as Zarir, as handsome as Siâvakhsh, as splendid as Bejan, as pious as King Gushtâsp, as strong as Sâm Nariman, as powerful as Rûstam, as good a lancer as Aspandiâr, as good a helper of religion and far-seeing as Jâmâsp, as holy as the Holy Spirits, as generous as Tishtrya, as sweet as rain-water, as bril liant as the Sun, as righteous as Zoroaster, endowed with a life as long as Time that rules over the world, as fertile as the Earth, as united as a river united with a sea, as full of joy as Winter, as gay as Spring, as fragrant as musk, as well-known as gold, as current (*i.e.* favourite) as a coin, as good a doer of virtuous deeds as God in his creation. May these good wishes be fulfilled. May you be as useful as the Sun, the Moon, Water, Fire, Wine, Myrtle, Jassamine, Rose and the sweet Marjoram. May .....and.....[3] with their children and their progeny live for a thousand years. Be fragrant and good as the basil and the amber. May you have such pious children as may be illustrious, and victorious over enemies, and as may add to the glory of the family. May it be so as I wish it."

The address in Sanskrit.

A part of the address is, if so desired by the family, repeated in Sanskrit. They say, that when the Parsees first emigrated to India, in order to make it intelligible to the Hindu Râjâ and his courtiers who had given them a home on the Indian soil, they repeated the address in

[1] Or, any other city, where the marriage is performed, may be mentioned.

[2] Kavi Husrava of the Avesta. For this and other proper names mentioned here, *vide* my Dictionary of Avesta Proper Names.

[3] Here are mentioned the names of the bride and the bridegroom.

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Sanskrit, which was then the language of the Court. That practice they have continued up to now, though there is no longer any necessity to do so at present. There is no written authority about the above statement.

Then follow another set of benedictions in the Pazend language known as Tandaruçti. The following is a free translation of these benedictions :—

Tandaruçti, *i. e.* benedictions for the vigour of body.

"By the name of the bountiful, merciful and kind God, who is a kind and just Lord, May . . . . . [1] have health and long life. May they be worthy of piety and splendour. O Omniscient Lord! let joy and pleasure, ease and plenty reach them and let Divine light and royal justice reach them. May they have courage and victory. May they be firm in their knowledge of the good Mazdayaçnân religion by means of honest endeavour and good demeanour. May good relationship, the birth of children and long happy life be their lot. May their body be blessed with happiness and their soul with good government. O Omniscient Creator! May the religion of Zoroaster prosper.—Amen. O Great God! May you grant long life, happiness and health to the ruler of our land, to the community and to . . . . . [1] Grant them all these for many years to enable them to help the worthy. Give them a long life for many generations. May there be thousands of blessings upon them. May the year be happy, the month auspicious and the day propitious. Grant that for several years, several days, and several months, they may be found worthy and fit to perform religious rites and deeds of charity. Keep them pure for works of righteousness. May health, virtue and goodness be their share. May it be so. May it be more so, as is the wish of God and His Archangels."

[1] Here are mentioned the names of the marrying couple.

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The marriage ritual repeated at midnight.

The marriage ritual is repeated at midnight. Anquetil du Perron says that it is a remnant of the old custom of Persia where, in the town of Kermân, the marriage ceremony was performed at midnight. In many families, the practice of repeating the ceremony at midnight and of the address in Sanskrit is not resorted to now. The performance of the above ceremonies and the recital of the address, complete, what we should call, the solemn part of the celebration of marriage. But there are certain other customs and observances, which, though very rare in Bombay, are observed to a certain extent in the Mofussil towns. It is the ladies who observe them. Moreover, they are now rather looked on more with an idea of merriment than with that of any solemnity.

Chheda cheddi, *i.e.*, fastening the skirts of the garments.

The first observance of that kind is that of uniting *Chheda chhedi*, (છેડા છેડી) *i.e.*, of fastening the skirt, of the garments of the couple.[1] The nearest friend or relation of the couple ties the skirts of the *jâmâ* (the flowing dress) of the bridegroom with that of the *sâree* of the bride. Thus united, the bride goes to the house of the bridegroom. The process of fastening the skirts is accompanied by a song. This custom also signifies the act of uniting the two into the bond of marriage.

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[1] Among the Hebrews, the bride and the bridegroom were made to walk under a canopy or a sheet of cloth. This signified unity of protection. This custom seems to be another form of the custom of fastening the skirts of each other's garments. The Hebrew spouse in the above custom said : " His banner over me was love." (W. Tegg, p. 55). A Hebrew bridegroom at one part of the ceremony also spread the skirt of his garment over the head of his bride. That was meant to signify that the bride was now under his protection. The old Azlec priest used to ask the consent of the bride for the marriage. Having received it, he fastened the end of a part of her long veil to the skirt of the bridegroom's coat, and thus united, the bride went to the house of the bridegroom. This custom prevails also in Nicaragua. In some tribes the officiating priest gently knocked the head of the bridegroom against that of the bride. This also had the same signification of unity. According to Dalton (Ethnography, p. 148), among the Buniyers, on the appearance of the stars at nightfall, the skirts of the

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"Washing the feet."

The next rite is that of "washing the feet" of the couple with water.[1] That was more practicable about forty years ago, when almost all Parsees put on native shoes without stockings. But now, owing to the inconvenience of taking off English shoes and stockings, only the front tip of the shoes is washed with a little water. The signification of the custom may be that of washing away all past mistakes and driving away all evils and misfortunes. More probably, it signifies a kind of welcome. In India, visitors, who come from some distance, are first given some water to wash their feet soiled by a long walk. At times, a lady hid the shoe thus removed and did not return it unless paid a rupee.[2]

Dahi-Koomrô.

The next rite was that of making the couple partake of food from the same dish.[3] In doing so, each gives to the other, morsels of food of which *dahi* or curd form a part. This rite signifies, that now, being

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garments of the couple were joined together and they passed the night alone in this way. The next morning both were taken to an adjoining tank for a bath and the knot was untied there. On their return home, they stood at the threshold of their house with pots of water over their heads. A part of the water was then poured over their heads.

[1] In Scotland in the 18th Century, according to an old custom, the maids of the bride washed the feet of the bride on the eve preceding the marriage. Among the ancient Romans, "both she and her husband touched fire and water, because all things were supposed to be produced from these two elements; with the water they bathed their feet" (W. Tegg, p. 75). The custom of washing the feet is prevalent among the Zoroastrians of Persia also. This custom of feet-washing prevailed among the ancient Hebrews also. It is now prevalent among the Hindus.

[2] "At Hindoo weddings, the brother or nearest relative of the bride hides the bridegroom's shoes and will not restore them until the bridegroom pays him at least a rupee and a quarter. (The Shoe, a Moral Essay, by Mr. Tribhuvandas Mangaldas, p. 5).

[3] Among the ancient Romans, one of the forms of marriage was *confarreatio* which was "a ceremony in which the bridegroom and bride tasted a cake made of flour with salt and water in the presence of the high priest and at least ten witnesses. This rite was said to symbolize the community of life, of property, of family worship, that henceforth united them." Among the Roman Patricians, many generally resorted to this form of

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united in the bond of marriage, they have to board together and to share each other's happiness and grief. This repast is known as "Dahi-Koomro" from the fact that *dahi* (curd), which is considered an auspicious substance of food on gay occasions, formed the essential part of the dish.

Eki Beki, i. e., odds and even.

Another peculiar custom, now almost obsolete, is that of making the couple play *Eki Beki* which is a form of play. Both have several rupees in their hands. One, without letting the other know, takes a certain number in the right hand, and asks the other whether the number is *eki* (odds) or *beki* (even). If the other guesses the number right, he or she is said to win. Perhaps the signification is the same as that in the rite of throwing the rice referred to above, wherein the one who won, guaranteed, as it were, his or her desire to love the other more ardently than she or he would do.

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marriage, and the couple was made to sit on one and the same piece of leather prepared from the skin of a sheep killed for the marriage sacrifice. The bridal cake of Christian marriages seems to be a relic of the ancient Roman custom. Colonel Dalton in his Ethnography, gives several instances of tribes that have still prevalent among them this custom of making the couple eat together. As the Romans sat on one and the same piece of leather in their "*confarreatio*," so, some of the tribes sit together on one and the same piece of cloth. Among the ancient Hebrews, the couple were made to drink from one and the same cup of wine which was consecrated and blessed by the Rabi (W. Tegg, p. 54). In Russia and Scandinavia also, the couple are required to drink wine from the same cup. In Hesse, the couple eat from the same plate and drink from the same cup. According to a writer of the *Asiatic Quarterly Review*, in old Lombardy, the only marriage rite was this, that the marriage couple drank from the same cup and kissed each other. Latterly, when the clergy protested against this simple rite without any religious element in it, the benedictions from the priest and a sermon were added to it. Among the Melanasians, the couple gave each other three morsels from a dish called "*sagomash*." The bride then gave a little tobacco to the bridegroom who, in his turn, gave a betelnut to the bride. (Featherman, p. 32).

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A nuptial song is sung at the close of the wedding ceremony.

The bride taken to her husband's house.

After the celebration of the marriage, the bride accompanies the husband to his house. A nuptial song is sung by the ladies, when the bride is taken to her husband's house, and another is sung when the bride enters the house of her husband.

Entertainment of the assembled guests.

After the celebration of the solemn part of the marriage ceremony, most of the guests were entertained at a marriage feast. The following were the toasts generally proposed at Parsee marriage feasts :—

1. *Yazdân-ni yâd, i.e.*, In remembrance of God.
2. The married couple.
3. The sacred fire temples. May their Sacred fires burn for ever. May they be the means of helping all.
4. The guests.
5. The host.
6. His Majesty the King.

All, or some of these, except the fifth, are proposed according to the directions of the host, and some one among the guests proposes that of the host. At some marriage feasts, a piously inclined host adds to the above list that of the dear departed ones as " Asho Farohar ni yâd," *i.e.*, " the remembrance of the pious departed ones." In other communal feasts, while proposing this toast, and the first on the list, *viz.*, that in remembrance of the sacred name of God, fragrant frankincense is ordered to be placed on the family hearth. No speeches are made while proposing them. At large gatherings, there are professional health-proposers. Loud and clear voice is their only qualification for the work. They simply give out the toast with a loud voice, and at times, when the dining parties are very large, they go round the tables, repeating the words for giving the toasts several times, so that all may hear. These toasts are drunk generally while dining, not at the end of the dinner.

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The menu.

As to the menu, fish, which is considered a symbol of good omen and luck, is essential. No marriage feast can be complete without it. Again, a course of some kind of sweets is essential. Meat is not generally eaten in marriage feasts. It appears from Anquetil that the reason why meat was prohibited in India, was, that formerly, at Surat, which was at first the head-quarters of the Parsees, a large number of Hindoo guests was invited. As Hindoos consider it irreligious to slaughter animals for food, to spare their feelings, meat was prohibited. But, from an account of the proceedings of a meeting of the community, held in Bombay on the 18th of October 1823, and convened to consider some steps to regulate funeral and marriage expenses, it appears that meat was prohibited on marriage occasions from the point of view of economy.[1] Meat courses were thought to be expensive.

Divorce.

In connection with this subject of marriage, we will say a few words here on the subject of divorce and on that of adultery, which generally leads to it.

It appears, that in ancient Irân, a husband was entitled to have a divorce from his wife in case of adultery. Besides adultery, aggravated perpetual quarrels also seemed to be a legitimate cause of seeking divorce. The parties had to go to court for a divorce.[2] There seemed to be a set form of speech for the husband to give divorce.[3] The Pahlavi word for divorce is *zan-tajâ*.[4]

Another cause of divorce on the part of the husband was the sterility of the wife. To be the father of children, being considered a good, important and religious act, it is natural that this was thought to be a valid cause. It was considered a valid reason, even in India upto so late as about 50 years ago. There was no clear divorce, until the wife wished to have one in

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[1] Parsee Prakâsh, by Khan Bâhâdur Bomanji B. Patel, Vol. I., p, 172.

[2] Dastur Peshotan's Dinkard, Vol. II, Chap. LXXX, 16 pp. 98-99. S. B. E, XVIII, pp. 406-47.

[3] S. B. E. XVIII, p. 407.

[4] Ibid, p. 419.

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such a case, but there was a permission for the husband to marry a second wife. Even upto 50 years ago, the Parsee Punchâyet of Bombay permitted such husbands to have second wives during the life-time of their first wives, but on one condition, that they were to maintain their first wives. At times, the first wife finding herself sterile, of her own accord asked her husband to have a second wife, and continuing to act as the mistress of the house, treated the second wife with affection and kindness.

A passage in Herodotus also leads us to the same conclusion (Bk. IX, III). Xerxes asks his brother Masistes to divorce his wife. Masistes urges, as a reason not to do so, that she had borne him many children.

The Parsees, now-a-days, are governed by the Parsi Marriage and Divorce Act (Act No. XV of 1865) passed on the 7th April 1865. According to that Act, the following serve as grounds for a divorce (sections 27-30) :—

"1. Lunacy or mental unsoundness, at time of marriage, of which one of the contracting parties did not know.

2. Impotency.

3. Continual absence of one of the parties for seven years, without being heard of as alive.

4. Adultery of the wife.

5. Adultery, or bigamy with adultery, or adultery with cruelty, or adultery with wilful desertion for two years or upwards, or rape or unnatural offence, of the husband." [1]

Adultery.

Adultery is the principal cause that leads to divorce. "The Avesta raises its voice with great force against misconduct in every form and lays down very wise restrictions to assure lawful birth." [2] It looks with dislike even at marriages between persons of unequal

[1] Parsee Law, by Mr. F. A. Râna, p. 57.

[2] Avesta, par C. *De Harlez*, Introduction, p. *CLXXI*.

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positions, from moral and religious points of view. (*Vendidâd* XVIII, 62). The very fact that the ancient Iranians attached much importance to marriage, shows that they looked upon adultery with horror. In the case of a maiden who had lost her father, it was incumbent on the brother to give her in marriage at the proper time. That was accounted an act of righteousness on his part. It was considered inadvisable or almost sinful to allow a girl of marriageable age to remain unmarried.

In the Gâthâ Vahishtôishtî (*Yacna* LIII, 7), there is a carefully worded warning against, what Dr. Mills calls, 'solicitations to vice.'[1] There, it is said: "But yours be the recompense, (O ye righteous women!) of this great cause. For while lustful desire heart-inflamed from the body there beyond goeth down where the spirit of evil reaches (to ruin, still) ye bring forth the champion to help on the cause, (and thus conquer temptation), &c."[2]

The female Yazata Ashi (*Yasht XVII*, 47-60) complains bitterly against this vice. She says that it "is the worst deed that men and tyrants do,"[3] when they seduce maidens from their path of virtue. In some parts of the Avesta and in the Pahlavi books, this vice is personified as 'Jahi.'

The Yazata Haoma is entreated to withstand the evil influence of vicious women, whose lustful wavering soul is like a cloud which often changes the direction of its motion according to the direction of the wind (*Yaçna* IX, 32). The Amesha-Spenta *Asha Vahishta* (Best Righteousness) is similarly entreated. (*Yasht* III, 9). An adulterer or adulteress is, as it were, an opponent of Gâo, the good spirit of the Earth or of the animal creation, the idea being, that such a person comes in the way of the progress of the world (*Vendidâd* XXI, 1). The progress of the world in the different spheres of activity, physical and

[1] *S. B. E.* XXXI, p. 189. [2] *Ibid*, p. 193.
[3] *S. B. E.* XXIII, p. 281.

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mental, acts against the influence of this class. (*Vend.* XXI, 17). Eredhat Fedhrî is the name of a good pious maiden, who is considered as a prototype of maidenly virtue, and whose guardian spirit is invoked to withstand the evil machinations of Jahi, the personification of this vice (*Yt* XIII, 142). In the Pahlavi *Bundahish* (Chap. III), this Jahi is said to be an accomplice of Âhriman himself. Her work is said to be "to cause conflict in the world,"[1] wherefrom the distress and injury of Aûharmazd and the archangels will arise.

In the Pahlavi *Dâdistân-i-Dinik* (71st question),[2] adultery is spoken of as one of the most heinous sins. The mother of Zohâk is said to be the first woman in the world, who committed this offence. It is said to be a sin which disturbs all lineage, which puts an end to all control upon one's desires and to the legitimate authority of a husband. It is more heinous than theft or spoliation (77th question).[3] It is a crime which leads at times to murder, because the woman brings about abortion at times.[4] There is another way in which adultery leads to murder. It is noted in our account of pregnancy,[5] that sexual intercourse during pregnancy is prohibited, because it is thought that it leads to an injury to the life of the child in the womb. Now, a woman, who yields to lust and gives herself up to an adulterous life, is likely to commit adultery, even in pregnancy. Such sexual intercourse may cause the loss of the life of the child in the womb.[6]

Again, adultery is a canker in society in another way. When a man commits adultery with a woman, he, according to the injunction of the *Vendidâd*, is bound to support the woman whom he has seduced and the children that may be born of the illicit intercourse. It is his duty to bring up his illegitimate

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[1] *S. B. E.* Vol. V, p. 15.
[2] *S. B. E.* Vol. XVIII, Chap. LXXII, 5.
[3] *Ibid*, Chap. LXXVIII, 3. [4] *Ibid*, p. 5.
[5] *Vide* above, p. 3, "Birth Ceremonies."
[6] *Dadistân-i Dinik* 77th Question, Chap. LXXVIII, 6.

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children along with his legitimate children. In that case, the company of the illegitimate children is likely to spoil the good manners and morals of the legitimate children.[1] But, if he does not bring up the illegitimate children properly, if he does not give them proper training, he is responsible for, and guilty of, all the wrongful acts and sins that the children may commit in their childhood or in their grown-up age.[2]

Atonement for the sin.

The sin of adultery is very heinous in itself. But what little atonement can be done for it can be done by the following good acts :—

(*a*) The guilty person, especially the adulterer, must help by money or otherwise, in bringing about the marriage of four poor couples. (*b*) He must assist with money poor children who are not cared for by others and bring them up decently and educate them. (*c*) If he sees others in society leading a vicious life, he must do his best to retrieve them. (*d*) He must perform certain religious rites like those of the Dvâzdeh-Homâst.

In the *Viraf-Nâmeh*, the adulterer is represented as punished by being thrown in a steaming brazen cauldron (Chap. LX), and the adulteress as gashing her own bosom and breasts with an iron comb. (Chap. LXII).[3] The adulteress who brings about abortion, meets with worse punishment. (Chap. LXIV).

In all cases of adultery, the *Vendidâd* (XV. 18) enjoined, that the person seducing a woman, whether married or unmarried, should maintain her, and the children that may be born of her, until they come to age. Any attempt at desertion was considered a great sin (*Vend.* XV, 11–14).

The Pahlavi Madigân-i-Hazâr Dadistân named the Social Code of the Parsees by Prof. Darmesteter, and proposed to be called a Law-book (Rechts buch) by Prof. Bartholomae is a book of a judicial type containing old Iranian Laws on marriage and cognate subjects.

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[1] *Ibid*, 8–9. [2] *Ibid*, 1–9. [3] Hoshang-Haug-West, *Virâf Nâmeh*, pp. 186–87.

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CHAPTER III.

Funeral Ceremonies and Customs.

Division of the subject.

We will treat the subject of the Funeral Ceremonies and observances under two heads :

I. The Ceremonies that relate to the disposal of the body.

II. Those that relate to the soul.

I. Ceremonies that Relate to the disposal of the Body.

The main principle at the bottom of the customs and ceremonies for the disposal of the body.

The main principle, at the bottom of the Parsee custom of disposing of the dead and at the bottom of all the strictly religious ceremonies enjoined therewith, is this, that the body, when the immortal soul has left it, should, preserving all possible respect for the dead, be disposed of in a way the least harmful and the least injurious to the living. For properly understanding the Parsee ceremonies that relate to the disposal of the body, one must look to the ancient Zoroastrian ideas of sanitation, segregation, purification and cleanliness as expressed in the *Vendidâd*, one of their Avesta Scriptures.

The object of observances summed up in too words.

As Prof. Darmesteter (*Zend Avesta* II) says, all the ceremonies of this order can be summed up in two words, which are the same as those which sum up to-day all the prophylactic measures in the case of an epidemic, *viz.*, (1) to break the contact of the living with the real or supposed centre of infection ; (2) to destroy this centre itself. Though all do not die of an infectious disease, it is dangerous and difficult to leave it into the hands of all, to distinguish which case is infectious and which not. So, for the sake of precaution and safety, it seems to

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have been enjoined, that all cases of death should be supposed as infectious, and that people should come into as little contact as possible with dead bodies.

The idea of simplicity and equality.

Again, an idea of simplicity is observed in these ceremonies. Sâdi, the Persian poet, says:

Chun âhang-i-raftan kunad jân-i-pâk
Chê bar takht murdan chê bar rui-i-khâk.

i.e, when the pious soul thinks of departing, it is all the same, whether one dies on a throne or on bare ground. The Parsee custom of the disposal of the dead illustrates, as it were, the above words of the poet. The method of carrying the body for disposal, from beginning to end, is the same for all.

Washing the shroud, and the part of the house where the body is placed.

When a person's case is given up, the relations begin to make preparations for the disposal of the body. At first, a part of the house on the down-floor, where the body is to be placed before its removal to the Towers, is washed clean with water. The shroud or the dress with which the body is to be covered is also washed beforehand in the house. The shroud or the dress with which the body is covered is white and made of cotton. It need not be new. Old clothes may be used for the purpose after being washed. Unnecessary wastage of clothes over the dead bodies is forbidden. (*Vendidâd*, V, 60).

Akhiânah.

When a case is given up as hopeless, the relations send for two or more priests, who assemble round the sick bed of the dying person and say, for his benefit, the Patet, which is a prayer for the repentance of one's sins. The priests are paid in money and corn for their services. This is called the Akhiânah [1] ceremony because during this ceremony, priests are presented with grain.

[1] The grain presented to priests, both on unhappy occasions like death, and happy occasions like Naôjote or Marriage, is called Akhiânah, (perhaps corresponding to Av. akhehaêna, *i. e.*, that which prevents weakness).

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This part of the funeral ceremonies is not generally performed. The origin of this custom seems to lie in the fact that a person must always say his repentance prayer, and repent of his sins. If he is conscious and able, he must do so at the approaching moment of death. His near relations and friends may join in the last prayers. If the recital of the whole Patet is not possible, the recital, a short time before death, of the Ashem-Vohû formula by the dying person himself, if he is able, or by some relation, if he is unable, is considered meritorious. The *Hâdokht Nask* (I, 31-32) says, that the recital of the Ashem-Vohû formula [1] at the very end of life, praising good thoughts, good words and good actions and condemning evil thoughts, evil words and evil actions is, in point of greatness, goodness and excellence equal in value to the whole of the region of Khanirath with its cattle and leading men. The purport of all this is to say, that if a man at his dying moment could honestly say that he led a pious life and repented of all his sins, that life is worth more than the country of Khanirath with all its riches.

In the *Vendidâd* (XII, 1-19), a shorter period of mourning is enjoined to the surviving relations of a righteous person (Dahma) than to those of a sinful person (Tanu-peretha). According to tradition, the Dahma or the righteous in this case is one who has said his repentance prayer or recited the Ashem Vohû; and the Tanu-peretha or the sinful is one who has not said that prayer or recited that formula. A longer period of mourning is enjoined for the sinful, because, in his case, the surviving dear ones have not only to mourn his loss, but have to mourn for the fact, that he has not led a good life, and as such has to meet with punishment.[2]

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[1] It may be thus translated: "Righteousness is the best gift and happiness. Happiness to him who is righteous for the sake of best righteousness."

[2] *Cf.* the words of Hamlet's ghost:—

"Cut off even in the blossoms of my sin,
Unhousel'd, unanointed, unanel'd
No reckoning made, but sent to my account
With all my imperfections on my head. (Act I, Sc. V).

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Communion with a few drops of the sacred Haoma juice.

Upto a few years ago, a short time before death, a few drops of the consecrated Haoma juice were poured into the mouth of the dying person. The Haoma [1] plant being an emblem of immortality, its juice is poured to impress an idea that, after all, the soul of a man is immortal. The Haoma plant reminds one of "The Tree of Life" of the Christian Scriptures (Genesis, II, 9) in the garden of Eden and of the Sidra or Lotus of the Mahomedan Scriptures (The Qurân, LIII, 14-20: S. B. E., IX, p. 252). As the Tree of Life is guarded by the Cherubim and the Sidra by 70,000 angels, so the Haoma-i-Saphid, or the White Haoma, is guarded by 99,999 Fravashis or the guardian spirits. Sometimes, instead of the juice of the Haoma plant, if it was not available at hand, the juice of a few grains of pomegranate, the leaves of which are considered essential in some of the Parsee ceremonies, is dropped into the mouth of the dying person.

The final bath.

A short time after death, the corpse is washed throughout, first with a little application of *gaomez* and then with water, generally with well-water. A clean suit of clothes, washed at home, is then put over the body. It is afterwards destroyed and never used for any other purpose. The Kusti or the sacred thread is then put round the body by some near or dear one, with the recital of the Nirang-i-Kusti, or the Ahura Mazda Khudâe prayer.[2] The corpse is

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Cf. "Tears for the dead, who die in sin,
And tears for living crime;
Tears for the lost—but Heaven's own voice
Says for the Christian dead—Rejoice." —*Fewsbury.*

Cf. "Come, come; no time for lamentation now;
Not much more cause. . . . .
Nothing is here for tears, Nothing to wail,
. . . . Nothing but well and fair.
And what may quiet us for death so noble."

[1] *Vide* below, the Haoma Ceremony.

[2] In some cases, generally those of old men, when they were given up as hopeless, the final bath was, upto a few years ago, given during the last moments of life.

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then placed on a cot. Then two persons keeping themselves in touch with the body sit close by, and somebody recites the Ashem-Vohû prayer very close to the ear of the deceased. The relations then meet or embrace the deceased for the last time. In Persia, the person washing the corpse puts on woolen gloves.

Contact stopped to prevent infection.

After this time, the dead body is supposed to fall under the influence of Druj-i-Nasush, *i.e.*, the evil influence of Decomposition or Destruction. It is considered that to touch the body then is dangerous for the living, lest they should catch contagion and spread disease. Only the corpse-bearers are allowed to come into contact with the body. If somebody else touches the body, he has to go through a process of purification or a sacred bath taken under the directions of a priest.

Putting on of the shroud.

The body is now given in charge of two persons who are generally trained to their work. They are first required to take a bath and put on a clean suit of clothes. They perform the Kusti,[1] *i.e.*, ungird the sacred thread and put it on again with a prayer, and then recite a part of the Srosh-bâj prayer. Then holding a *paiwand* between them they enter the room where the corpse is placed.

The *Paiwand.*

To hold a *paiwand* means to be in close contact or touch with each other. This is done when two persons hold a piece of cloth or cotton tape between them. This is intended to show, that they are associated or united in doing a thing and are ready to co-operate and sympathise with each other. When these two persons enter into the room, holding the 'paiwand' between them, the two relations who are sitting-by the side of the deceased leave their places and entrust the body to them. They place the body on the ground on a clean white sheet of cloth and put on the shroud over it. The whole of the body except the face is covered with

[1] *Vide* below, the Naojote.

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cloth. In some parts of Gujarât even the face is covered with a *padân* (Avesta, *paitidâna*). [1]

Laying on the slab.

The corpse is then lifted from its place by the abovementioned two persons and put on slabs of stones in a corner of the front room. The hands are arranged upon the chest crosswise. In some of the towns of Gujarât, the old Avestic method of placing the dead body on a plot of ground previously dug in the house, instead of on slabs of stone is still in practice. The ground is dug out a few inches deep and a layer of sand is spread over it. The corpse is placed on the ground thus prepared (*Vendidâd*, V, 11 ; VIII, 8). The body is placed on the ground or on the slabs in a position which would avoid the head pointing towards the North.

The north side always avoided.

In all the ceremonies of the Parsees, the north side is as a rule generally avoided. The children while going through the Naojote ceremony for the purpose of putting on the sacred shirt and thread, the marrying couple going through the Âshirvâd or marriage ceremony, and the priests in all their religious rites and ceremonies never face the north. This is due to the fact, that the ancient Iranians, the ancestors of the Parsees, had a natural hatred for the north, from which side proceeded all kinds of dangers and evils whether climatic, physical or mental. The *Vendidad* (VII, 2, 5) says that the Druj-i-Nasush, *i.e.*, spirit of Destruction runs from the northern direction in the form of a fly. Even the wind from the northern direction was believed to be stinking (*Yasht Fragment*, XXII, *Hadokht Nask*, III, 18).[2] The winds from the northern cold

[1] The padân is a piece of white cotton cloth put over the face. It is also put on by the Parsee priests when they say their prayers before the sacred fire or other sacred things of offerings. This is intended to prevent particles of saliva falling over the body or over the sacred things and thus to save them from defilement.

[2] Haug's Text and translation in the *Book of Ardâ Virâf*, p. 315.

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regions brought sickness and death in Persia. Again, the marauders from Mazenderân, Gilân and other adjoining regions in the north brought destruction and death in many Iranian families. These people of the north were depraved and wanting in many moral qualities. On the other hand, the south was considered a very auspicious side. The winds from the south were healthy and invigorating. Coming from the south, they brought rain and plenty. The wind blowing from the south purified the atmosphere all round (Vendidâd, III, 42). The wind blowing towards the soul of a virtuous man, when it (the soul) passes on to Heaven on the dawn of the third night after death, was said to be sweet-scented and fragrant and to have come from the south (Yasht Fragment XXII, Hadokht Nask II, 19). Owing to the belief based on these facts and considerations, the north was always avoided.[1]

Drawing the Kasha, or, the boundary line.

After placing the corpse on slabs of stones, one of the two persons, draws round the body three *Kashas*[2] or circles with a metallic bar or a nail. This is intended to show, that the ground within the circle is temporarily set apart for the corpse, and that nobody is to go to that part of the ground, lest he should catch infection.

Separate apartments for the dead bodies.

In ancient Persia, almost all houses were provided with separate apartments for placing the corpse before its removal to the Towers of Silence. In the case of the poor who could not afford to have such separate apartments, there was a separate house for the purpose in every street. The poor carried their dead to such houses before removing them to the Towers. "Ahura

[1] *Cf.* the ancient Egyptians, while mummying the dead bodies, pointed the head towards the south (Maspero's Egypt and Assyria).

[2] *Vide* my paper on "Iranian *kashas* and the Boundary lines of the Roman Lustrum" (*Journal* of the Anthropological Society of Bombay, Vol. VIII., pp. 520-30. My Anthropological Papers, Part I., pp. 331-39).

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Mazda said : ' In every house, in every street, they should make three *katas* (separate parts of ground) for the dead ' ". (Vend., V., p. 10).

It is said, that even now, such separate houses are provided in the Parsee streets in Persia where the parties take their dead and perform the funeral ceremonies before removing them to the Towers of Silence. Such houses are known as " margzâd." Up to late, some of the mofussil towns of Gujarat had such separate houses for the dead in Parsee streets. They were known as Nasâkhânâs *i.e.*, the houses for the dead bodies. Every Parsee town has a Nassâ-Khânâ, but now it is generally used as a depôt for the biers, the slabs of stones above referred to, the shrouds and such other requisites for the removal of the dead. The Bahman Yasht (Chap. II, p. 38) speaks of it as Nasâi-kata[1] (corpse-chamber).

Their sanitary isolation.

It is enjoined, that the place to be chosen for such apartments or houses for the dead should be free from dampness, should be the least frequented by men and animals, and should be far away from the place where religious ceremonies are performed. The Vendidâd (VIII, p. 5) says : " Ahuramazda said that (they must choose) in the house of a Mazdayaçna the cleanest and the driest place which is the least frequented by cattle and beasts of burden, by the fire of Ahuramazda, by the Barsam spread through piety and by the holy man ". After having placed the body on one side of the ante-room, either on slabs or on a part of the ground dug and specially prepared, the two persons, who were upto now arranging all these things, now leave the house, still holding the *paiwand* between them. They then finish the Srosh Bâj prayer, a part of which they had recited before commencing their work.

The *Sagdid*. Its object.

One of the ceremonies is that of the *Sagdid*. The word ' *Sagdid* ' is made up of *sag*, a dog, and *did*, sight, and means " the sight of a dog." A

[1] Dastur Kaikobad Adarbâd's Text, p. 7. *S. B. E.*, Vol. V., p. 205.

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dog, usually a four-eyed (*Chathru-chashma*) dog, *i.e.*, a dog with two eye-like spots just above the eyes, is made to see the corpse.[1]

As regards the purpose why the *sagdid* is performed, various reasons are assigned : (*a*) Some say that the particular class of the spotted (*chathru-chashma*, or the four-eyed) dog had the characteristic of detecting whether life in the body of a man was extinct or not. It stared steadily at the body if life was extinct, and did not look at it at all if life was not altogether extinct. Thus the purpose for the *sagdid* among the ancient Iranians was to ascertain, before the disposal of the body, whether life was really extinct. (*b*) Others, as Dr. Haug says, attributed the *sagdid* to some supposed magnetic influence in the eyes of the dog. (*c*) There were others who connected the *sagdid* of the dog, which of all animals is the most faithful to his master, with the idea of loyalty and gratitude that must exist between the living and the dear departed ones. (*d*) M. Abel Hovelacque thinks, that the respect which the Mazdayçnâns professed for the dog may be due either to a recollection of ancient belief of which the correct meaning may have been

[1] It appears from the customs of several ancient nations that the dog played a prominent part in the funeral ceremonies of these nations.

(*a*) Compare the *Chathru-chashma* of the Avesta with the " four-eyed dogs " of the Rig-Veda (10th Mandala) which guarded the way to Yama's abode;

" Fear not to pass the guards—
The four-eyed brindled dogs—that watch for the departed'.
(Mon. Willioms *Indian Wisdom* (1876), p. 22),

(*b*) Among the ancient Romans, Lares of the departed virtuous, were represented in pictures with a dog tied to their legs. This was intended to show, that as the dogs watched faithfully at the door of their masters, so the Lares watched the interests of the family to which they belonged.

(*c*) The people of the West Indies have a notion among them of the dogs accompanying the departed dead. *Cf.* the following lines of Pope;

" Even the poor Indian whose untutored mind
Sees God in clouds or hears him in the wind,
Thinks admitted to yon equal sky
His faithful dog shall bear him company."

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lost or to a special motive. That motive may be the expression of the recognition of the dog's valuable services in a society where the country life, agriculture and the breeding of the cattle played a rôle of great importance.[1] (*e*) Again, others considered the dog to be symbolical of the destruction of immoral passions. Death put an end to all passions; so, the presence of a dog near the dead body emphasized that idea. *Cf.* Dante's following lines :—

"For that fell beast whose spite thou wailest o'er,
Let no man onward pass along her way.
. . . . .
Many the creatures are that with her wed,
And will be more until the greyhound come,
Who with sharp agony shall smite her dead."

(Divine Comedy, Hell, Ch. I, ll. 94-102; Dr. Plumptre's Translation.)

In these lines, the greyhound is considered as the deliverer of Italy. He is the symbol of the destroyer of the passions of sensual enjoyment, pride and avarice which are represented by the leopard, the lion and the wolf.[2]

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[1] Ce respect que le Mazdéens professaient pour le chien avait-il un motif spécial; était-il le souvenir d'anciens événements, d'anciennes croyances dont on pouvait bien avoir perdu déja le véritable sens, c'est ce que nous ne pouvons assurer. Faut-il simplement en voir la cause dans la reconnaissance á laquelle le chien devait avoir un si juste titre pour ses bons offices, dans une société oú la vie de campagne, la culture de la terre, l'élevage du bétail jouaient un rôle si considérable ? Peut-être les deux opinions ont-elles ici, comme bien souvent, une égale raison d'être." (L' Avesta, Zoroastre et le Mazdéisme, par Abel Hovelacque, (1880) p. 337).

[2] For the various beliefs about the dog, *vide* "The Dog in Myth and Customs" by E. T. Leith (Journal of the Anthropological Society of Bombay, Vol. III, pp. 302-306 and pp. 360-362). *Vide* my paper on "The Tibetan Mode of the Disposal of the Dead. Some side-light thrown by it on some of the details of the Iranian mode as described in the Vendidad. A study" in the Sir J. J. Z. Madressa Jubilee Volume, edited l me. pp. 347-35.

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(*f*) Some connect the idea of the *sag-did* with the symbolic idea of the two dogs—the Canis major and the Canis minor in the Orion at the Chinvad bridge, which is the Milky Way.[1]

The *Sagdid* is performed twice during the process of putting on the shroud and is repeated in every Gâh [2], as long as the corpse is in the house. It is repeated just when the new Gâh begins. It is enjoined that in case a dog is not procurable, the *sagdid* of flesh-devouring birds like the crows and vultures may be allowed; that is to say, it will do, if a flesh-eating bird happens to pass and see the corpse from above. [3]

Fire kept burning in the room.

After the first *sagdid*, fire is brought into the room in a vase and is kept burning with fragrant sandal-wood and frankincense. This is done with a view to destroy the invisible germs of disease that may be floating in the air in the room where the corpse is placed before its removal to the Tower of Silence. We read the following in the Vendidâd (VIII, 79, 80) about this sanitary use of fire: "O holy Zarathushtra! If one carries with purity (for the fire) the aêsma (*i.e.*, the wood) of the plant Urvâsna, or Vohugaôna or Vohukêrêti, or Hadhânaêpata [4], or any other fragrant tree, the fire of Ahura-Mazda goes to fight a thousand times against the invisible evil daevas [5] in all the directions in which the wind spreads the fragrance of the fire."

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[1] Sir J. J. Z. Madressa Jubilee Volume, p. 317.

[2] The Gâhs are the five different periods of the day. The first Gâh, *Hâvan*, begins with the dawn of the day and ends at twelve noon or midday. The second, *Rapithwin* runs from twelve noon to three o'clock in the afternoon. The third, *Uzairina* begins at three and continues until it is dark. The fourth *Aiwisruthrem*, commences from when it is dark, and lasts upto midnight. The fifth Gâh *Ushahin*, commences from midnight and lasts upto the dawn of the day.

[3] "Or, the flesh-eating birds fly in the direction." (Vend. VII, 3.)

[4] All these are species of fragrant plants, the burning of the wood of which destroyed germs of disease.

[5] The word 'daêva' is used in the Avesta for all evil influences or things, whether physical, mental or moral.

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Prayers by a priest.

Then a priest sits before the fire and recites the Zend-Avesta till the time of the removal of the corpse to the Tower, and keeps the fire burning. It is not absolutely necessary that a priest should recite prayers at this time. Any person in the house can recite prayers and keep the fire burning. The priest and all other persons are enjoined to sit at a distance of at least three paces from the corpse, so that in case the deceased died of an infectious disease, there may be no danger or risk to the health and life of the living. We read the following about this enjoinment: "O Creator of the material world! At what distance from the holy man (should the place of the corpse be)?" Ahura Mazda replied, "Three paces." (Vendidâd, VIII, 6, 7.)

Time for the removal of the body to the Tower.

The corpse may be removed to the Tower at any time during the day. As it is enjoined that "the Mazdayaçnâns should expose the body to the Sun," (Vend. V, 13), the removal of the body at night is strictly forbidden. If death takes place early at night, the body is removed the next morning; but, if it takes place late at night or early in the morning, it is removed in the afternoon. In the case of an accidental death, a long interval is generally allowed. The Vendidad (VII, 4-5) says, that in a such a case, the decomposition does not commence as early as in the case of a body that was suffering from illness, but commences after one Gâh, or one period of the day; and so, it is not detrimental to the health of the living to keep the body some time longer.

The corpse-bearers.

About an hour before the time fixed for the removal of the body to the Tower, two—or, four if the body is heavier—Nassâsâlârs,[1] *i.e.*, corpse-bearers, clothed in perfect white, enter the house, after having said and performed the Pâdyâb *Kusti*. All the

[1] The Nasu-Kashas of the Vendidâd. In large towns or centres of Parsee population, there are generally two classes of corpse-bearers, (*a*) The Nassâsâlârs, who go to the house and place the corpse on the bier,

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parts of the body except the face are covered up. They put on *dastâneh* (*i.e.*, covering for the hand) over their hands. The exposed parts of the body are covered up to ensure their safety against catching infection through any uncovered part, should the deceased have died of an infectious disease. They enter the house holding a *paiwand* [1] between them and carry an iron bier, called *gehân*,[2] to remove the body. Wood being porous and therefore likely to carry and spread germs of disease and infection, its use is strictly prohibited in the funeral ceremonies. So, the bier is always made of iron.

The number two plays a prominent part in all funeral ceremonies.

The corpse-bearers must be at least two, even if the deceased were a mere infant that could be carried by a single person. "Nobody should carry the dead alone" (Vendidâd, III, 14). If the body is heavy, it must be carried by four, six, eight, ten or any such even number. A pair, or the number two, plays a prominent part in all the ceremonies for the disposal of the dead body and that pair always holds a *paiwand* between them. After death, the body must never be left alone or in the company of only one person. After washing it, there must be always two persons sitting by its side. Again the persons, who put on the shroud and place it on slabs of stone in a corner of the house before its removal to the Tower, must be two. We will see further on, that the priests who say the last funeral prayers at the house are also two. The persons who attend the funeral procession to the Tower also go in pairs

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and who afterwards enter the Tower and expose the corpse there. (*b*) The Khândhâs (*lit.*, those who carry the body on their Khândh, *i. e.*, shoulders) whose business is to carry the bier of the corpse from the house to the Tower. In small towns where the Parsee population is scarce, one and the same persons perform both the works. In smaller towns where the Parsee population is more scarce, there are no paid professional carriers of this type and the corpses are disposed of by the relations and friends of the deceased. In Bombay, it being the head-quarters of the Parsees, there is a paid staff of about 50 professional corpse-bearers of both the classes.

[1] *Vide* above, p. 54.

[2] Perhaps from Pers. *gâh* bed, meaning the last bed.

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of two and two, holding a *paiwand* in the form of a handkerchief between them. A single individual should never attend the funeral. The injunction of having pairs in all these funeral ceremonies is intended to create a view of sympathy and mutual help.

The recital of the Bâj.

The corpse-bearers, on entering the house, place the bier by the side of the corpse and then "take the *Baj*."[1] They then recite a formula in a suppressed tone which says: "(We do this) according to the dictates of Ahura Mazda, according to the dictates of the Ameshâspentas, according to the dictates of the holy Sraosha, according to the dictates of Âdarbâd Mârespand,[2] and according to the dictates of the Dastur of the age."[3] By the recital of this formula, known as the Dasturi formula, they declare, that they undertake to perform all the ceremonies for the disposal of the dead as enjoined in the religious books and as directed by the Head-priest of the time. Then they sit silent by the side of the corpse. If they have at all any occasion to speak, they speak with a kind of suppressed tone, without opening the lips, which is said to be speaking in *bâj*.

The Ghê-sârnâ prayer.

Then follows the "Gêh-Sârnâ" ceremony, *i.e.*, the recital of the Gatha. Its recital was intended as a sermon and exhortation to give moral courage to the survivors to bear up with fortitude the loss of the deceased and as a protection against the spread of disease.

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[1] "To take the *Bâj*" is to recite the Sraosh-bâj prayer up to the word "Ashahê" in the Kem-nâ-Mazdâ prayer which forms a part of the Sraosh-Bâj (Darmesteter, Le Zend Avesta II, pp. 686–88). When the particular work of a person in connection with the disposal of the dead body is finished, the bâj is also then finished, *i.e.*, the remaining part of the Sraosh-bâj is recited. This *bâj* is also taken by the priest at the time of bathing and in the Bareshnum ceremony.

[2] He was a well-known Dastur or Head priest of the Sassanian times, and took an active part in the renaissance of the Zoroastrian religion after the long period of ignorance in the times of the Parthians.

[3] Here they recite the name of the Head-priest, if there be one, of the time at the town.

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We read the following on this point in the Vendidâd (X, 1, 2): "Zarathushtra asked Ahura Mazda: 'O Ahura Mazda! Most beneficent Spirit! Holy Creator of the material world! How are we to stand against the *druj* (evil influence) which runs from the dead to the living? How are we to stand against the *nasu* (evil influence) which carries infection from the dead to the living?' Then Ahura Mazda replied: 'Recite those words which are spoken twice in the Gâthâs.'" The words referred to in this quotation occur in a passage in the beginning of the Ahunavaiti Gâthâ.

In this Gêh-Sârnâ ceremony, two priests perform the *Pâdyâb Kusti*, and, after reciting the prayers for the particular Gâh, go to the chamber where the dead body is placed, and standing at the door or inside the door at some distance from the body, and holding a *paiwand*[1] between them, put on the *padân*[2] over their face, take the *bâj*[3] and recite the Ahunavaiti Gâthâ (Yaçna XXVIII-XXXIV) which treats of Ahura Mazda, his Ameshâspentas or immortal archangels, the future life, resurrection and such other subjects. After reciting nearly half of the Ahunavaiti Gâthâ (up to XXXI, 4), they stop for about a minute. The corpse-bearers now lift the corpse from the slabs of stone on which it is lying and place it over the iron bier. The two priests now turn towards the bier and recite the remaining half of the Ahunavaiti Gâthâ.[4]

Geh Sârnâ ceremony of pregnant women.

If the deceased person is a pregnant woman in the fifth month of her pregnancy when the child is supposed to have some life, the *geh-sârnâ* ceremony is enjoined to be performed by two pairs of priests. The *sag-did*, above referred to, is also by two dogs, one for

[1] *Vide* above, p. 54.

[2] *Vide* above, p. 54 n.

[3] *Vide* above, p. 62.

[4] It seems, that at one time, in Persia, and even in India, the Gehsârnâ prayer at the house was finished at this part of the recital and the body was removed to the Tower, the rest of the prayer being recited on the way to the Tower. (*Vide* my paper on "The Geh-sârnâ Recital as enjoined and as recited about 150 years ago," in the Sir J. J. Z. Madressa Jubilee Volume, edited by me, pp 415-20.)

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the woman and the other for the child. Again the body also is to be carried out of the house by two pairs of Nassâsâlârs Shâyast lâ Shâyast, X, 10 [1]; (Sad-dar LXX, 5. [2]).

The last look.

When the recital of the Gâtha is finished, the final *sag-did* [3] is performed, and then the relations and friends of the deceased who have by this time assembled at the house, have a last look of the deceased. In such an assembly, the females assemble in the house, and the males outside the house or in the street. The males, one by one, pass before the corpse, have a last look, and out of respect make a bow, which process is called *sijda*.

Removal from the house.

When all have had their last look and paid their respects, the corpse-bearers cover up with a piece of cloth the face of the deceased which was up to now open, and secure the body to the bier, with a few straps of cloth so that it may not fall on being lifted up and carried. They then carry the bier out of the house and entrust it to the Khândhiâs who are, as said above,[4] another class of corpse-bearers whose only business is to carry the bier of the corpse on their shoulders from the house to the Tower. The number of these carriers varies according to the weight of the body to be carried. Before lifting up the body, these carriers also "take the bâj" and arrange themselves in pairs of two holding the *paiwand* between them.

Gaomez, or cow's urine as a purifier or disinfectant.

Immediately after the removal of the body from the house, Gaomez, *i.e.*, the urine of the cow, is besprinkled over the slabs of stone on which the body was placed and over the way by which

[1] S. B. E., Vol. V, p 319. It is said that when the body of a pregnant woman has to be carried, in unavoidable circumstances, by two persons, these two persons must go through the Barshnum Purification (Shâyast la Shâyast, II 6. S. B. E., Vol. V, p. 247).

[2] S. B. E., Vol XXIV, p. 335.

[3] Vide above, p. 57.

[4] Vide above, p. 61n.

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the corpse-bearers carried the body out of the house. The slabs of stone are now generally removed from the house immediately after the removal of the body.[1]

The Gaomez or cow's urine is spoken of as *Nirang*, because its application or use is generally accompanied by the recital of a *nirang*, *i.e.*, a prayer formula. Cow's urine was believed by the ancient Zoroastrians to possess disinfecting properties. So, in order to destroy the germs of impurity and disease, if any, it was besprinkled on the place where the dead body was placed.[2] For the same reason, cow's urine played a prominent part in cleaning impurities attached to things that came into contact with the decomposing matters of men and animals. Such things are first asked to be purified or washed with cow's urine and then with water (Vend. VII, 74-75). Utensils or articles of furniture made of wood, clay, or porcelain that come into contact with a decomposing body are condemned altogether. Being porous, they are held to have possibly caught the germs of disease from the dead body and are therefore considered to be unsafe for further domestic purpose (Vend. VII, 75).[3]

The Funeral Procession.

When the bier leaves the house, out of respect for the deceased, all the male relations and friends of the family that have assembled at the house of the deceased, or at times only the elders, follow the bier for some

[1] In some of the Mofussil towns, at least in the orthodox families of the towns, the slabs are kept in the house for 10 days or 30 days according as the season of the year be winter or summer. This injunction seems to have been based upon the Vendidad (chap. V. 42).

[2] Vendidâd XIX, 21.

[3] According to Dr. Eugene Wilhelm, many other ancient nations besides the Persians used cow's urine as a disinfectant. *Vide* Dr. Wilhelm's paper "On the use of Beef's Urine, according to the precepts of the Avesta and on similar customs with other nations." According to Dr. Haug, the peasants of several parts of Europe, even now, use cow's urine for a similar purpose. (Haug's Essays on the Parsees, 2nd Edition, p. 286). "The use of *gômâz* has been lately found to be known in Basse-Bretagne (Luzel, Le Nirang des Parsisen Basse-Bretagne, Melusine, 493)" Darmesteter. S. B. E. IV, 1st ed. Introd. p. LXXXVIII n. 3,

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distance from the house or upto the end of the street. There, they make a last bow to the deceased and stand aside, giving way to those relations and friends who wish to accompany the funeral procession to the Tower of Silence. These follow the bier at a distance of, at least, thirty paces. The rest of the assembly now disperse. Before entering into their houses or places of business, they wash their face and other exposed parts of their body and perform the *kusti*. All those who go with the funeral procession to the Tower are clothed in full white dress. They arrange themselves in pairs of two, hold a *paiwand* between them, take the bâj and silently march to the Tower. The procession is headed by two priests. On this point we read in the Vendidâd (VIII, 14, 19-21): "O Holy Creator of the material world! How does the road over which a dead man is carried become passable for cattle, &c. ?". . . (Reply) "First, the Âthravan (*i.e.*, the priest) should pass by the road, reciting the victorious words (of Yathâ Ahû Vairyô and Kem nâ Mazdâ)."

The Disposal in the Tower.

When the bier reaches the Tower, at first it is put on the ground outside and the Nassâsâlârs uncover the face of the body. Those who have accompanied the funeral procession pay their respects and have a last look from a distance of at least three paces. Then a *sagdid* is once more performed and that for the last time. In the meantime, the gate of the Tower which is kept locked with a metallic lock is opened. The Nassâsâlars who had fetched the corpse out of the house and entrusted it to the carriers and who have accompanied the corpse, now resume charge of the body. They lift up the bier and carry it into the Tower. They remove the body from the bier and place it on one of the '*pâvis*'.[1] They then tear off the clothes from the body of the diseased and leave it (the body) on the floor of the Tower. We read on this point in the Vendidâd; (VIII, 10) "Two powerful persons may carry

[1] The platform of the Tower is divided into separate sections named *pâvis*. Each corpse is placed on a separate *pâvi*.

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him and place him naked without any clothes on this earth, on clay, bricks, stone and mortar." The body must be exposed and left partly uncovered, so as to draw towards it the eye of the flesh-devouring birds and to fall an easy prey to them. The sooner it is devoured, the lesser the chance of further decomposition and the greater the sanitary good and safety. The clothes removed from the corpse are never used for any purpose whatever, but are thrown in a pit outside the Tower, where they are destroyed by the combined action of heat, air and rain. In Bombay they are further destroyed with sulphuric acid.

On the Nassâsâlârs completing their work in the Tower and on their locking the Tower, notice is given, by a clapping of hands by a servant, to all those who have accompanied the funeral procession and who have by this time taken their seats at some distance from the Tower, to say that the body is placed in the Tower. They all get up from their seats and finish the *bâj*, *i.e.*, recite the rest of the Sraôsh-bâj, of which, before joining the procession, they had recited only a part. They now leave off the *paiwand* and recite a short prayer which says: "We repent of all our sins. Our respects to you (the souls of the departed). We remember here the souls of the dead who have the spirits of the holy." They then apply cow's urine to the exposed portions of their body and then wash them with water. They untie and regirdle the *kusti* with its usual formula of prayer. Then some, especially the priests, say the Patet or the Repentance prayer, mentioning the name of the deceased in the last portion of the prayer and thus ask the forgiveness of God upon the deceased. As said above, the Vendidâd enjoins that only two priests must attend the funeral procession with a view to direct and advise the adoption of the necessary rites and ceremonies. But generally, the family invites more than two priests to accompany the procession and to say the prayers at the Towers. All of them are paid for their services. This being done, all return home and generally take a bath before following their ordinary vocations.

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The Tower.

A short description of the Tower of Silence [1] will not be out of place here. The Tower of Silence wherein the dead bodies are exposed to the sun and to the flesh-eating birds, is generally built on the top of a hill or on an elevated ground. We read on this point in the Vendidâd: "O Holy Creator of the material world! where are we to carry the bodies of the dead? O Ahura Mazda! where are we to place them?" Ahura Mazda replied: "O Spitama Zarathushtra! on the most elevated place" (Vend. VI. 44-45). On such an elevated place, an isolated spot, away from human dwellings, is chosen for the Tower. Its construction all along is just in accord with the view held in the performance of the ceremonies for the disposal of the dead, *viz.*, the sanitary view, which enjoins, that, while disposing of the dead body with all respect due to the deceased, no injury or harm should be done to the living. The Tower is a round massive structure built throughout of solid stone. A few steps from the ground lead to an iron gate which opens on a circular platform of solid stone with a circular well in the centre. The following is a short description of a Bombay tower as given by Mr. Nusserwanjee Byramjee, the late energetic Secretary of the public charity funds and properties of the Parsee community.

"The circular platform inside the Tower, about three hundred feet in circumference, is entirely paved with large stone slabs well-cemented, and divided into three rows of shallow open

[1] The Parsee word for a Tower of Silence is 'dakhmâ,' which is used in the general sense of a receptacle for the dead. The English phrase "Tower of Silence" seems, as pointed out by Sir George Birdwood, to have been first used by the late Mr. Robert Zavier Murphy, who was for some time the Oriental Translator to the Government of Bombay. The round tower-like construction of the building seems to have suggested to him the use of the word 'Tower.' Then, in Persian and also in Hindustâni, the word 'Khâmush,' *i. e.*, silent or 'Khâmushi,' *i. e.*, silence, is often used in connection with the dead. The dead are alluded to as being 'Khamush,' *i.e.*, silent. Hence, this Persian word 'Khâmush' seems to have suggested to Mr. Murphy, who was versed in oriental learning, the word 'silence' in connection with the word Tower.

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receptacles, corresponding with the three moral precepts of the Zoroastrian Religion—'good deeds,' 'good words,' 'good thoughts.' (The three rows are used as follows:)

"First row for corpses of males.

"Second row for corpses of females.

"Third row for corpses of children.

"The clothes wrapped round the corpses are removed and destroyed immediately after they are placed in the Tower—'Naked we come into this world and naked we ought to leave it.'

"There are footpaths for corpse-bearers to move about. A deep central well (*bhandâr*) in the Tower, about 150 feet in circumference (the sides and bottom of which are also paved with stone slabs) is used for depositing the dry bones. The corpse is completely stripped of its flesh by vultures within an hour or two, and the bones of the denuded skeleton, when perfectly dried up by atmospheric influences and the powerful heat of the tropical sun, are thrown into this well, where they gradually crumble to dust, chiefly consisting of lime and phosphorus;—thus the rich and the poor meet together on one level of equality after death.

"There are holes in the inner sides of the well through which the rain water is carried into four under-ground drains at the base of the Tower. These drains are connected with four under-ground wells, the bottoms of which are covered with a thick layer of sand. Pieces of charcoal and sandstone are also placed at the end of each drain, which are renewed from time to time. These double sets of filters are provided for purifying the rain water passing over the bones before it enters the ground—thus observing one of the tenets of the Zoroastrian religion that 'The Earth shall not be defiled.'

"The vultures (nature's scavengers) do their work much more expeditiously than millions of insects would do, if dead bodies were buried in the ground. By this rapid process, putrefaction

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with all its concomitant evils, is most effectually prevented. According to the Zoroastrian religion, Earth, Fire and Water are sacred and very useful to mankind, and in order to avoid their pollution by contact with putrefying flesh, the Zoroastrian religion strictly enjoins that the dead bodies should not be buried in the ground, or burnt, or thrown into seas, rivers, &c.

"In accordance with their religious injunctions the Parsees build their Towers of Silence on the tops of hills if available. No expense is spared in constructing them of the hardest and the best materials, with a view that they may last for centuries without the possibility of polluting the earth or contaminating any living beings dwelling thereon.

"However distant may be the home of a deceased person, whether rich or poor, high or low in rank, he has always a walking funeral—his body is carried to the Towers of Silence on an iron bier by official corpse-bearers and is followed in procession by the mourners, relatives and friends, dressed in white flowing full-dress robes, walking behind in pairs and each couple joined hand in hand by holding a white handkerchief between them in token of sympathetic grief."

In the compound of the Tower, at a short distance from it, there is a small building called *sagri*, where a sacred fire is kept burning day and night. In mofussil towns, where it is not convenient to keep fire burning, at least, a light is kept burning.

The Consecration of the Tower.

The construction of a Tower is accompanied by religious ceremonies [1] which are performed at different times during the progress of the structure and are therefore divided into three classes:—

(1) The ceremony of digging the ground. (2) The "Tânâ" ceremony, or the ceremony of laying the foundation. (3) The consecration ceremony after which the Tower is laid open for public use.

[1] *Vide* below, Consecration ceremonies.

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The solicitude for the living at the bottom of all the ceremonies.

We have described at great length the funeral ceremonies upto the time of the disposal of the body in the Tower. It appears, that at the bottom of a good many of them lies a great solicitude, on the part of the lawgivers who framed the rules and dictated the ceremonies, to attend to the sanitary good of the survivors. At first sight, the details may appear irksome, but from the standpoint of sanitation and health, most of them, though enjoined about 3,000 years ago, appear essential. Every precaution is enjoined, so that, in disposing of the dead body, no contamination or injury may result to the living. After a certain time after death, no man except the official corpse-bearers, is allowed to touch the dead body or to come into any contact with it. If somebody accidentally or unavoidably does touch the body, he is enjoined to keep himself aloof from others and not touch them before he bathes and undergoes a prescribed ceremonial of different washings.

Segregation and Disinfection.

Not only should a man not come into contact with the dead body, but even utensils and other articles of furniture should be kept away from the corpse. If wearing clothes have been defiled by the sweat, vomit, &c., of the dead, they should be altogether rejected and destroyed (Vend. VII. 13). If not defiled, they may be purified by the "Gaomez" and water. If the clothes are made of leather they must be washed thrice with "Gaomez," rubbed with dry earth thrice, washed with water thrice, and exposed for three months in the air before being used again. If they are made of woven cloth, which is more porous than leather and therefore likely to carry more germs of disease and infection, the above process of cleaning and washing must be repeated six times, and they must be exposed to the air for a period of six months (Vend. VII, 14-15). Even the clothes thus purified cannot be used again for religious purposes or for ordinary domestic purposes, but they can be used for other petty purposes. (Vend. VII, 18-19)

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Utensils for domestic purposes, if they have come into contact with a dead body, require to be washed several times according to the specific gravity of the metal of which they are made. If the utensil is made of gold, it requires one washing with "Gaomez" and water and a rubbing with dry earth. An utensil of silver, which is more porous than gold and therefore likely to carry more contagion, requires two similar cleanings and washings. An iron one requires three, a zinc one four, and a stone one six washings. An utensil of porcelain, wood or clay is to be condemned altogether (Vend. VII, 73-75). In the same way, if accidentally a dead body happens to come into contact with stores of grain (Vend. VII, 32-35) or of drinking water (Vend. VI, 26-41), it is enjoined to reject and condemn a certain quantity in the near vicinity of the body.

Thus, at the bottom of all religious injunctions and restrictions in connection with the funeral ceremonies and the disposal of the dead body, lies the sanitary principle of segregation, prevention of contamination and infection, and the idea of observing simplicity and equality.

We will now speak of some of the observances attended to in the house after the removal of the corpse. They also point to the same end.

A few observances attended to in the house. Fire kept burning.

After the removal of the body to the Tower, all the members of the family are required to bathe. Fire is generally kept burning for three days at the spot where the body was placed before removal. Fragrant sandal and incense are burnt over it. We have spoken above, about the good attributed to the fire in destroying the germs of disease lurking at the spot where the decomposing body was placed.

Spot set apart.

Again the spot, where the body was placed before removal, is generally set apart and not used for some time. Nobody is allowed to go on the spot for a period of ten days if the season at the time be winter, or

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for a period of thirty days, if the season be summer, when the decomposition and contamination are generally more rapid. (Vendidâd V. 42).

Lamp and flowers.

Near the spot where the body was placed, a lamp is kept burning for a period of ten days or thirty days, according as it is winter or summer. In a small pot full of water fresh flowers are kept and changed every morning and evening. On the expiry of the above period, the chamber is washed throughout.

Abstinence from meat diet.

For three days after death, the family abstains from meat and takes food chiefly consisting of vegetable and fish, which is called "parhîzî," *i.e.*, abstinence. Not only do the family, but even nearest and dearest friends abstain from meat diet. The abstinence is observed as a sign of mourning. Generally, no food is cooked in the house where death has taken place. The nearest relations of the family prepare the food for the bereaved family and send it over to their place.

On the custom of abstaining from meat diet during the first three days after the death of a member of the family, we find the following injunction in the Shâyast lâ Shâyast (Chap. XVII, 1-3). "In a house where a person shall die, until three nights are completed, nothing whatever of meat is to be placed on a sacred cake (drôn) therein and its vicinity; but these, such as milk, cheese, fruit, eggs and preserves, are to be placed; and nothing whatever of meat is to be eaten by his relations."[1] The Sad-dar says "In every habitation where anyone departs . . . . . the relations should not eat meat for three days." (Sad-dar LXXVIII, 1-2).[2]

II. Ceremonies that relate to the soul of the deceased.

We will now speak of the funeral ceremonies performed for the soul after the disposal of the body. A short epitome of some of

[1] S. B. E. V. (1880) p. 382.

[2] Ibid XXIV, pp. 341-42.

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these is given in the 17th chapter of the Shâyast lâ Shâyast. (S. B. E. Vol. V, pp. 382-84).

The soul sees a picture of its deeds.

According to Parsee Scriptures, the soul of a dead person remains within the precincts of this world for three days.[1] In this state, it sees before itself a picture of its past deeds. If it is the soul of a pious person, it sees a beautiful picture of its deeds in the past life in the form of a handsome, well-formed, strong damsel and feels happy and joyful. If it is the soul of a wicked person, it sees a horrible picture of its past deeds in the form of an ugly, ill-formed, weak woman, shudders and feels unhappy at the sight and is at a loss where to go.[4] We read in the Hâdokht Nask: "Zarathushtra asked Ahura-Mazda, 'O Ahura-Mazda, Beneficent, Spirit, Holy Creator of the material world! when a pious man dies, where dwells his soul for that night? . . . . Where for the second night? . . . . Where for the third night?'" (Yasht Fragment XXII; Hâdokht Nask, Chap. II, 1-18). Then Ahura-Mazda replied, "It remains at the place of his body, singing the Ushtavaiti Gâthâ (song of congratulation), asking for blessedness thus: 'Blessedness to him to whom Ahura-Mazda of his own will grants

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[3] *Cf.* The Christian idea of the Resurrection of Christ at the end of three days.

[4] Dr. Cheyne calls this "a very noble allegory." He says, "Heaven and hell are not primarily the localities appointed for souls after death; the one is 'life,' 'the best mental state;' the other is 'life's absence,' 'the worst life,' a high doctrine which is embodied in a very noble allegory in the Vendidâd. . . . . Conscience, in fact, according to the fine allegory, appears to the soul of the deceased man and conducts it to its place." (The Origin and Religious Contents of the Psalter by Rev. Dr. Cheyne (1891), pp. 398-99. The Bampton Lectures of 1889). *Vide* Rev. Dr. Casartelli's paper entitled "Outre-Tombe—A Zoroastrian Idyll" in the K. R. Cama Memorial Volume, pp. 74-78. Dr. Haug thought, that this allegory suggested to Prophet Mahomed "the idea of the celestial Huris." Dr. Cheyne says, "At any rate this Zoroastrian allegory suggested the Talmudic story of the three bands of ministering angels who meet the soul of the pious man, and the three bands of wounding angels who meet the bad man when he dies." (The Origin of the Psalter, p. 437).

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blessedness!'" (Yasht Fragment, XXII; Hâdokht Nask, Chap. II, 5. *Vide* Haug's Text and Translation in the Book of Arda Virâf, pp. 309-10).

If it is the soul of a wicked man it remains within the precincts of this world for three nights, remembering all the wickedness of its past life and feeling at a loss where to go. It clamours; "Oh Ahura-Mazda! To what land shall I turn? Where shall I go?" (Yasht Fragment, XXII; Hâdokht Nask, Chap. III. *Vide* Haug's Book of Arda Virâf, p. 315).

Number three symbolically sacred.

The soul of a man thus remains within the precincts of this world for three days. The number three is a sacred number, because it reminds one of the three principal precepts of the Mazda-yaçnân religion upon which the moral philosophy of the Zoroastrian religion turns. Think of nothing but the truth, speak nothing but the truth, and do nothing but what is right, and you are saved. Your good thoughts, good words, and good deeds will be your saviours in the next world. Therefore it is, that, three days after death, the soul of a good man directs itself towards the paradise with three steps of Humata, Hûkhta, and Hvarshta, *i. e.*, good thoughts, good words and good deeds. On the other hand, the soul of a wicked man directs itself to hell with three steps of Dushmata, Duzûkhta, and Duzvarshta, *i. e.*, evil thoughts, evil words, and evil actions. We read in the Hâdokht Nask: "The first step which the soul of the pious man advanced, he placed in Humata (good thoughts). The second step which the soul of the pious man advanced, he placed in Hûkhta (good words). The third step which the soul of the pious man advanced, he placed in Hvarshta (good deeds)." (Yasht Fragment, XXII, 15; Hâdokht Nask II, 34, *Ibid.* p. 314).

Sraosha as the protecting angel.

Now for the three days and nights that a soul is believed to remain within the precincts of this world, it is under the special protection of Sraosha. The Yazata or the angel Sraosha is a guard-

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ian angel guiding the souls of men. He is a guardian angel whom the Almighty has appointed to guide the souls of men while living and even when dead. The Yaçna says: "O beautiful, holy Sraosha! protect us here in these two lives, in these two worlds, in this world which is material, in that which is spiritual." (Yaçna LVII, 25).

As Sraosha is the protector of the soul in this world, all the prayers of a Zoroastrian begin with a Sraosh-bâj, which is a prayer for the Khshnûman of (lit., for the pleasure of, *i.e.*, for thanking) Sraosha. It is for this reason, that Sraosh Yasht (Yaçna LVII) is generally recited by a Parsee at night before going to bed, to pray that his soul be under the protection of the angel when he is asleep.

The first three days' ceremonies at home.

As the soul is under the protection of Sraosha for three days after death, when it is still within the precincts of this world, the religious ceremonies for the soul of the dead during the first three days are performed in the name of, or with the Khshnûman of, Sraosha. This angel is specially implored by the relations of the deceased to protect his soul. The Shâyast lâ Shâyast says: "In all the three days, it is necessary to perform the ceremonial (Yazishn) of Sraôsh, for this reason, because Sraôsh will be able to save his soul from the hands of the demons for the three days; and when one constantly performs a ceremonial at every period (*gâh*) in the three days, it is as good as though they should celebrate the whole religious ritual at one time".[1] We will now describe these ceremonies performed for the first three days in honour of Sraosha.

At the commencement of every *gâh*, two or more priests and the relatives of the deceased say the Sraosh-bâj and the prayers of the particular Gâh, and the Patet or the repentance prayer, with the Khshnûman of Sraosha. At night, at the commencement of the Aiwisruthrem Gâh, two priests perform the Âfringân

[1] Chap. XVII, 3, S. B. E. Vol. V. (1880) pp. 382-83.

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ceremony in honour of Sraosha. They sit on a carpet face to face with a vase of fire and a metallic tray between them. The senior priest, who has the tray before him, is called "Zaoti" (from *Zu*, to perform a ceremony), or performer of ceremonies. The other, who has a vase of fire before him, is called the Âtravakhshi, or the fire-priest. The metallic tray contains a pot of pure water and a few flowers, eight of which are arranged in a particular order. Two of them point to the fire and the remaining six are arranged in two rows of three each, pointing to one another and in a line at right angles to the line in which the first two are arranged.

The Zaoti begins the Âfringân with what is called a "Dibâchêh," *i.e.*, introduction, which is a prayer in the Pazend language, wherein he invokes the protection of the angel Sraosha upon the soul of the deceased, whom he names in the prayer. When the "Dibâchêh"[1] is finished, both the priests recite together the seventh Ḳardê (Av. Kêrêta) or section of the Ṣraosh Yasht, (LVII, 15-18), which sings the praise of the angel for the protection it affords.

The first three days' ceremonies at the Fire-temple.

Besides these prayers and ceremonies, which are performed for three days and nights at the house of the deceased, the Yaçna prayers, and sometimes the Vendidâd with the Khshnûman of Sraosha are recited at an adjoining Fire-temple for three successive mornings and nights. These Yaçna prayers and the Bâj ceremonies with the Khshnûman of Sraosha, can be performed only at the Fire-temples.

The Oothamnâ ceremony.

In the Uziran Gâh of the third day, a ceremony is performed which is called the "Oothamnâ." The friends and relatives of the deceased and a few priests meet together in an assembly. The particular prayers of the Gâh, the Sraôsh Hâdokht (Yasht

1 Spiegel-Khordeh Avesta (Bleeck's Translation). Vol. III, p. 172.

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XI.) and the Patet are recited. A Pazend prayer with the Khshnûman of Sraosha is recited, wherein the name of the deceased is announced and the protection of Sraosha is implored for him. This is an occasion for the announcement of charities. This ceremony and this assembly are very important, because, at the end of the ceremony, the relations and friends of the deceased generally announce donations to charity funds in the *naiyat* or memory of the deceased and to commemorate his name. The Parsee community of India has given many lacs of rupees in public charity. Of this sum, a large part was announced at these funeral gatherings of the third day after death.

The custom of commemorating the name.

The Parsees have another custom of commemorating the name of a deceased person if he be a great public benefactor. At the conclusion of the above "Oothamnâ" ceremony on the third day, the head priest generally, or in his absence an "akâbar," *i. e.*, a leader of the community, proposes before the assembled Anjuman, *i. e.*, the public assembly, that the name of the deceased public benefactor, whose benefaction or good deeds he enumerates, be commemorated by the community consenting to remember the name of the deceased in all the public religious ceremonies in the Dhup-nirang recital. This proposal is sometimes seconded by somebody, or very often it is just placed before the assembly without any formal seconding. When nobody opposes that proposal, silence is taken as consent, and thenceforth the name of the deceased is recited and his soul is remembered in all public religious ceremonies. If the deceased public benefactor has done benevolent acts for the good of the whole Parsee community, in whatever part of the world they be, his name is recited and remembered by the whole community. If the deceased has done good and benevolent acts for the good of the community of his own particular town or district, the Anjuman of that town or district alone begins to invoke his name in the religious ceremonies. For example, the name of Sir Jamsetjee Jejeebhoy, the first Parsee Baronet, who

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rose from very poor circumstances to be a merchant prince of India, and who gave large sums of money in charity, not only for his own co-religionists but for all sections of the mixed community of India, is remembered in the religious ceremonies by the whole Parsee community of India.

This custom [1] is a very old one. It had its origin in the old Avesta times. The Fravardin Yasht contains a long list of the departed worthies of old Iran who had, before the time when the Yasht was written, done some benevolent acts for the good of the Mazdayaçnân community. The Afrîn-i-Rapithwin, written, later on, in the Pazend language, contains a few names of such illustrious departed worthies.

The different formulæ for commemorating the names of the deceased.

The formulæ used for this purpose have varied at different times. The formula used in the Fravardin Yasht is : "We invoke the Fravashi. . ." For example, "We invoke the Fravashi of the holy Yima of Vivanghâna." The formula used in the Pâzend Afrîn-i-Rapithwin is, "May the holy spirit of . . . . be one with us." For example, "May the holy spirit of Emperor Kai-Vishtâsp be one with us in ceremony." The formula used now in the Pazend Dibâchêh of the Âfringân is, "May . . so and so . . of pious soul be remembered here." For example, "May Behedin [2] Jamshed Behedin Rus-

[1] I am told, that a somewhat similar custom prevails at the University of Oxford, where during the bidding prayer, they make "a long statement recalling the gifts of benefactors to the University in times past. It is really a thanks giving to Almighty God for the gifts of the worthies of old who gave lands and money to endow the Colleges and University. The list of benefactors is read out in full on the high festivals in the University Church only." (Dr. L. Mills in a letter).

[2] "Behedin," *i. e.*, "of good religion," is a term applied to the name of a Zoroastrian layman. If the deceased belongs to the priestly class, and has gone through the initiating ceremony of Nâvar, he is spoken of as "Ervad," which is another form of Herbad, which itself is the later form of Avesta 'Aethra-paiti.' If the deceased belongs to the priestly class, but has not gone through the initiating ceremony of the Nâvar, he is spoken of as "Ostâ," which is the contracted form of Avesta "Râvishta." If he is a head priest, he is spoken of as Dastur. If the deceased is a female of the priestly class, she is spoken of as "Osti."

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tam[1] of pious soul be remembered here. The honour of thus remembering the name of a deceased person in public religious ceremonies was considered to be the greatest honour that a grateful community could bestow upon a person after his death for the good that he had conferred upon his fellow-brethren.

The adoption of a son.

If the deceased is of the age of fifteen and has left no son, it is necessary that a son should be given to him in adoption. The adopted son generally belongs to a nearly-related family. The name of the son thus adopted is declared publicly before the assembly. We find no reference to the system of adoption in the Avesta books. It is the Pahlavi works that refer to it. But the desire to have a son adopted if there is no son of one's own, naturally follows from the desire to have a son of one's own, as alluded to in the Avesta. An Irânian was to aim at a married life and to have a son, and not only to have him but to educate him well. If he did his duty towards his children well, and if being well brought up morally, they performed good acts, he, as a consequence of, or as a recompense for, his carefulness to do his duty, was to participate in the righteousness which resulted from the good deeds of the children. The Shâyast lâ Shâyast says, " one is to persevere much in the begetting of offspring, since it is for the acquisition of many good works at once; because in the Spend and Nihâdûm Nasks, the high priests have taught that the duty and good works, a son performs, are as much the father's as though they had been done by his own hand." (Shâyast lâ Shâyast, Chap. XII, 15).[2] Thus a son was considered a blessing from several points of view. His good

[1] The second name is the name of the father. If the deceased was adopted, his adoptive father's name is mentioned instead of his own father's. In the case of females, the name of her father is mentioned with hers, if she is unmarried, and that of the husband if she is married. In case of a second marriage, the name of the first husband is mentioned with hers. The Zoroastrians of Persia, and following them the Parsis of the Kadmi sect in India, mention the name of her father.

[2] S. B. E., Vol. V., p. 345.

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actions were expected to shed lustre upon the good name of the father. Again, he would look after the family interests. He would perform the necessary religious rites of his parents. For all these reasons, an Irânian looked at a son as a great blessing. So, failing a son, he generally wished to adopt one.

The passage of the soul to the other world on the fourth day.

The dawn after the third night after death is considered a great and solemn occasion. As we said above, the soul of a man remains within the precincts of this world for three days. On the dawn after the third night, it goes to the other world. The soul passes over a bridge called Chinvat.[1] We read in the Vendidâd: "The soul goes to the holy Chinvat Bridge created by Mazda, which is an old path of immemorial times and which is for the wicked as well as for the holy. There, they ask the soul (to account) for its deeds done in this material world." (Vend. XIX, 29).

The Chinvat Bridge and Mithra the Judge.

The bridge is guarded by the angel Mithra. The Vendidâd says: "(When) the third night ends and the dawn shines, the well-armed Mithra appears at the sufficiently happy mountain" (Vend. XIX, 28). This angel who is known in the later books as Meher Dâvar, *i.e.*, Meher the Judge, is assisted by Rashnê, the Angel of Justice, and Ashtâd, the Angel of Truth. They judge a man's actions done in the past life.[2] If his good deeds

[1] The Chinvat Bridge reminds one of the "Sirat" of the Arabs, the "Wogho" of the Chinese, the "Giocll" and "Bifröst" of the Scandinavians. Cf. the Belief of the Ancient Egyptians. *Vide* my paper, "The Belief about the Future of the Soul among the Ancient Egyptians and Iranians" (Journal, B. B. R. A.S., XIX, pp. 365-374. *Vide* also my "Asiatic Papers," pp. 137-146).

[2] St. Michael is also represented as weighing a man's actions in a scale. *Vide* my paper on "St. Michael of the Christians and Mithra of the Zoroastrians. A Comparison." (Journal of the Anthropological Society of Bombay, Vol. VI, pp. 237-54. My "Anthropological Papers" Part I, pp. 173-90). For a similar notion among the ancient Egyptians, *Vide* my paper on "The Belief about the Future of the Soul among the

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overweigh even by a small particle his misdeeds, his soul is allowed to pass over the bridge to Paradise. If his good deeds are equal to his misdeeds the soul goes to a place called Hameshta-gehân.[1] (Vend. XIX, 36). If his misdeeds outweigh his good deeds, even by a particle, he is cast down into hell.

Ceremonies at the dawn of the fourth day.

Thus, the dawn after the third night after death is the occasion when the soul of the man is judged by Meher Dâvar, the Judge, assisted by Rashnê Râst, the Angel of Justice, and Âstâd, the Angel of Truth. Therefore it is considered a very important and solemn occasion for the performance of religious ceremonies for the soul of the deceased. The ceremonies performed in the Uziran gâh on the previous day are repeated, and the Afringân and Bâj prayers and ceremonies are performed in addition. This being the time of the judgment of the man's deeds, his relations and friends pray for God's mercy on the soul of the deceased. Man is liable to err, and therefore they implore the blessing and mercy of the Almighty on this particular occasion, when his deeds are judged by the angel Meher assisted by Rashnê and Âstâd.

The Bâj ceremonies on this occasion are recited in honour of the angels who have an important share in connection with the occasion. The first Bâj is in honour of the angels Rashnê and Âstâd together, who help the angel Meher. The second is in honour of Râm-Khvâstra, who is the angel presiding on the rarified atmosphere or ether. This is because when a man dies, the soul of a good pious man passes away to the higher regions through, or with the help of, rarified air. The third Bâj is in honour of Ardâfarosh, *i.e.*, in honour of the spirits of all the departed souls, whose rank the particular deceased, for whom

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Ancient Egyptians and Iranians." (Journal, Bombay Branch Royal Asiatic Society, Vol. XIX, pp. 365-374. My "Asiatic Papers" Part I, pp. 137-146).

[1] The Hameshta-gehân of the Parsees reminds one of the Purgatory of the Christians and the "Aerâf" of the Mahomedans.

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the ceremony is performed, has joined. The fourth Bâj is in honour of Sraosh who has guided and guarded the soul of the deceased in its sojourn to the other world after death. When the Bâj of Ardâfarosh is recited, a suit of white clothes, together with the sacred bread and other sacrificial articles, is consecrated by the priest. This suit of clothes is called "Shiâv." It is the Vastra in the word Vastra-vata of the Fravardin Yasht: "Who will praise us . . . . . with clothes in hand?" (Frav. Yasht XIII, 50). This suit of clothes is generally given to the priest or to the poor.

Ceremonies on, and after, the fourth day.

The other principal occasions, on which the Afringân-Bâj ceremonies are enjoined to be performed in honour of the dead, are the "Chehârum," "Dehum," "Siroz," and "Sâlroz", *i.e.*, the fourth day, the tenth day, the thirtieth day and a year after death. The following passage of the Shâyast lâ Shâyast speaks of the above-said ceremonies of the dawn after the third night and of subsequent ceremonies :

"And after the third night, at dawn, one is to consecrate three sacred cakes (*drôn*), one for Rashnu and Âstâd, the second for Vâê, the good, and the third for the righteous guardian spirit (*ardâi fravard*); and clothing is to be placed upon the sacred cake of the righteous guardian spirit . . . . And the fourth day the ceremonial (Yazishn) of the righteous guardian spirit is to be performed; and afterwards are the tenth day, the monthly, and, then, the annual ceremonies." (Shâyast lâ Shâyast, Chap. XVII, 4-5. S. B. E., Vol. V, (1880) p. 383).

According to the Zoroastrian belief, the relation between a pious deceased and his surviving relations does not altogether cease after death. His holy spirit continues to take some interest in his living dear sons. If the surviving relations cherish his memory, remember him with gratefulness, try to please him with pious thoughts, pious words and pious deeds, it is likely, that these invisible departed spirits will take an interest in their

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welfare, and assist them with an invisible helping hand. The most essential requisite, by which a surviving relative can please the holy spirits of his departed dear ones, is this, that he should be pious in thoughts, words and deeds, and that he should perform meritorious charitable deeds. We read in Yaçna (Hâ XVI, 7): "We praise the brilliant deeds of piety in which the souls of the deceased delight." For this reason, it is not unusual among the Parsees, that on the above-mentioned occasions of the third, fourth, tenth, and thirtieth day, and on the anniversaries after death, they give food and clothing to the poor of their community, and sometimes give various sums in charity. These occasions are further the occasions on which the surviving relatives remember the deceased with feelings of gratitude, respect and love, and pray to God that his soul may rest in peace and tranquility.

It appears from all the above description, that the funeral ceremonies are intended to produce in the minds of the survivors a great solicitude for the health of the living, respect for the dead, feelings of gratitude and love towards the deceased, and ideas of morality and virtue, inculcated by the thought that death levels everybody, and that one should always be prepared for death which may overtake him at any moment.

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II. PURIFICATORY CEREMONIES, RITES AND CUSTOMS

CHAPTER IV

The Padiyab and the Nahn.

Introductory.

Rev. W. F. Blunt[1] in his article on the words "Clean and Unclean," thus introduces the subject of Purification : "The words 'clean', 'unclean', 'purity', 'purification' have acquired in the process of religious development a spiritual annotation which observes their original meaning. Their primitive significance is wholly ceremonial; the conceptions they represent date back to a very early stage of religious practice, so early indeed that it may be called pre-religious, in as far as any useful delineation can be established between the epoch in which spell and magic predominated, and that at which germs of a rudimentary religious consciousness can be detected. In a conspectus of primitive custom, one of the most widespread phenomena is the existence of 'taboo.' Anthropology has yet to say the last word about it, and its general characteristics can be differently summarised.' These introductory words of Rev. Blunt on the subject of "purification" suggest the question, whether in the matter of the progress of the world, there was at first, the revelation of truth and then degeneration, or whether there was at first a low state of ideas and then with the advance of time, there was progress and elevation. That is a very large question, and in its consideration, one must remember, that the world has progressed in what may be called cycles of time. From a broad consideration of the question on this special subject of 'purification,' we may say that the ancient Iranians had, from remote antiquity, the idea of mental or spiritual

[1] Rev. Hastings' Dictionary of the Bible, p. 144.

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purity connected with that of physical purity. The number of different intricate purificatory ceremonies, referred to in the Vendidâd, may be the result of a later development, existing side by side with the first idea of mental purity. Goethe in his "Notes and Discussions" (Noten und Abhandlungen) connected with his Parsi-nameh or Buch des Parsen, seems to take that view.[1]

As said by Dr. Rapp, [2] "the Iranians had a cultivated sense for purity and decency; whatever has in the slightest degree anything impure, nauseous in itself, instils into them an unconquerable horror. This has a connection in part with the fact, that the impure is mostly even unhealthy and harmful, but in several cases the cause of the impurity does not allow of being traced back to that fact. The Iranians had in a certain measure a distinct sixth sense for the pure. All of that sort has, according to their view, their origin in darkness, in obscurity; in such substances, according to their conceptions, the evil spirits dwell, and when they let such sorts to approach near to them, they thereby offer to the evil spirits admission into, and domination over, themselves." This view explains the origin of some purificatory rites and ceremonies, which cannot easily, from their surface, be connected with physical purity, sanitation and health.

Reason, why importance is attached to Purificatory Ceremonies.

Among the ancient Iranians, a good deal of importance was attached, to what we may term, the Purification of the body. The reason was, that it was believed—and it is a very reasonable belief—that the physical purity, or the purity

[1] *Vide* my Paper on "Goethe's Parsi-nameh or Buch des Parsen" Journal B. B. R. A. S., Vol. XXIV, No. 1, (pp. 67-95) p. 93. *Vide* my "Asiatic Papers, Part II" (pp. 119—48) p. 146.

[2] "Die Religion und sitte der Perser ünd übrigen Iranier nach den griechischen und römischen Quellen." (Religion and Customs of the Persians and other Iranians, according to the Greek and Roman authors). German Oriental Society's Journal, Vol. XVII (Leipzic 1863) pp. 52-56. Translated from the German of Dr. Rapp by Mr. K. R. Cama in his "Zoroastrian Mode of Disposing of the Dead," p. 19.

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of the body, is a step towards the purity of the mind, the purity of the soul. Purity is as essential for the good of the body as for the good of the soul. "*Yaozdâo mashyâi aipî Zãnthem vahishtâ*"[1] *i.e.*, "Purity is best from the (very beginning of one's) birth" is one of the most excellent sayings of the Avesta.

Relation of Religion to body and soul.

Religion has a good deal, a great deal to do with the soul—with the soul of man, with the soul of the universe. And as soul has a close relationship with the body, no religion, no religious system ignores the health of the body. Physical health comes as much into the domain of religion as spiritual health. It is for this reason, as well as for other reasons, that among all ancient nations, it was the priests who were Doctors of Medicine as well as Doctors of Divinity. It was so in ancient Egypt, in ancient Greece, in ancient India, and it was so in ancient Iran.[2] As Thomson says :—

"Even from the body's purity, the mind
Receives a secret sympathetic aid."

The purity of body is an emblem of the purity of mind. As a writer says : "So great is the effect of cleanliness upon man that it extends over to his moral character."

Health of Mind dependent on Health of Body.

According to the Parsee books, upon the harmony of the bodily elements depends the health of mind. Diseases, which are introduced by Âhriman, or the Evil Spirit, disturb the harmony. So, as it is the bounden duty of a Zoroastrian to oppose Âhriman, it is also his bounden duty to oppose that which introduces disease in the body, and to seek that which keeps up health. That is the original object at the bottom of all Zoroastrian Purificatory Ceremonies. Purification was intended to keep the body strong and healthy, so that the strength of the body may act upon the mind and make it strong, healthy and pure. It is with this view

[1] Yaçna (Gatha) XLVIII, 5 ; Vendidâd, V, 21.

[2] *Vide* my paper on "Education among the Ancient Iranians," p. 3.

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that the Dinkard says: "The removal of the sin pertaining to the soul and rendering it precious depends upon the strength of the body; (for) it is owing to the existence of the body that there is cleansing of the sin of the soul."[1] 'Mens sana in corpore sano' is an oft-quoted maxim; but, as Dr. Casartelli says, "It has always been one of the most favourite maxims of Mazdeism."[2] Again as Prof. Darmesteter says, "The axiom that 'cleanliness is next to godliness' shall be altogether a Zoroastrian axiom, with this difference, that in the Zoroastrian religion 'cleanliness is a form itself of godliness.'"[3] Such being the case, it is no wonder, that in the Avesta, and among the followers of the Zoroastrian religion, a good deal of importance was attached to Health laws and to the purification of the body as a step towards the preservation of health. As religion powerfully impresses upon the mind of the masses the necessity of preserving laws of health and purification, their observation has taken the form of religious ceremonies. An enormous multiplication of these has led and leads, at times, to the frustration of the original good object. A good deal has become mechanical.

A sort of *Pâdyâb* or purification, common in all nations.

A ceremonial *Pâdyâb* or ablution is seen practised in almost all ages and by almost all nations. It was deemed essential, both from the health point of view and from a symbolic point of view. Moses enjoined such ablutions. The ancient Greeks and Romans had them. The modern Mahomedans and Hindus[4] have them. The Christians have them symbolically in their baptismal rites. The sacred water placed at the doors of Christian churches, in which people dip their hands before entering, is a kind of

[1] Dastur Peshotan's Dinkard, Vol. IV. p. 228.

[2] "La Philosophie Religieuse du Mazdéisme sous les Sassanides" par L. C. Casartelli, p. 128.

[3] Le Zend Avesta, II. Introduction, p. X.

[4] *Vide* the Manu Smriti and Nirnaya Sindhu. *Vide* Mr. Krishnalal Mohunlal Jhaveri's Paper on "The Cult of the Bath" (Journal of the Anthropological Society of Bombay, Vol. IX. pp. 217—24).

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"Aqua Lustralis" or the water of purification of the ancient Romans.

Two objects of the purification ceremonies.

Purification is held essential among the Zoroastrians from two points of view: 1. Physically, from a Health point of view and 2. Symbolically, from a Moral point of view.

Firstly, from the point of view of Health. Men come into contact with impurities hovering in the air, water and on the earth. When they know that they have so come into contact, they must purify themselves, and that, not only for their own good, but for the good of others among whom they are likely to spread the contagion. Not only should they purify themselves, but also purify their household things or utensils that may have come into contact with impurities. Again, there are times and cases, when they know, that they have not come into actual visible contact, but there are chances that they may have come into contact with some impurities. So, from a 'protective' point of view it is better that they wash or clean or purify themselves.

Secondly, as mind receives some sympathetic aid from the purity of the body, and as the effect of cleanliness extends to one's moral character, purification of the body seems to be an emblem of the purity of mind.

Four kinds of Purification Ceremonies.

There are four kinds of purificatory ceremonies among the Parsees. They are the following :—I. Pâdyâb. II. Nâhn. III. Bareshnûm and IV. Riman. The first is very simple and is the work of a minute or two. It is performed by all without the help of a priest. The second takes a long time. It takes from about twenty to thirty minutes and one requires the services of a priest in it. The third is a longer affair. It is accompanied by a kind of Retreat, and lasts for ten days, and one has to go through three ceremonial baths.

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It requires the services of two priests. The fourth requires the services of two persons, one of whom must be a priest. The other may be a priest or a layman. It lasts for about half an hour. Nowadays, it is strictly confined to those who have come nto contact with dead bodies. We will first describe the Pâdyâb.

I. Pâdyâb, the first form of purification.

What is the Pâdyâb?

The Pâdyâb is the simplest form of purification or ablution which a Parsee has to go through several times during the day. The word Pâdyâb is the modern Persian form of Avesta *paiti-âp* whose Pahlavi rendering is *pâdyâv*. It means "throwing water (âb) over (paiti) the exposed parts of the body." The following is the process of the Pâdyâb: There are three parts of the process, which all together are known as *pâdyâb-kusti*. The central or the second part is the Pâdyâb proper, which is preceded and followed by a prayer. (*a*) The first part of the process or the ceremony is to recite a short formula of a small prayer. The person performing the Pâdyâb says at first *Khshnaôthra Ahurahê Mazdâo, i.e.*, "I do this for the pleasure of Ahura Mazda."[1] Then he recites the short formula of Ashem Vohu.[2] (*b*) Having recited it, he washes his face and the exposed portions of his body, such as the face, hands and feet. This is the Pâdyâb proper. He then wipes off his face and the other parts of the body. (*c*) Then he finishes the process by performing his *kusti*,[3] *i. e.*, he unties and re-ties the *kusti* with the recital of its formula.

Occasions for performing the Pâdyâb.

The following are the occasions on which a Parsee has to perform the Pâdyâb:—(1) Early in the morning after rising from his bed. (2) On answering calls of nature. (3) Before taking his meals. (4) Before saying his prayers.

[1] This short invocatory formula is recited by a Parsee at the commencement of all his sets of prayers. It signifies that he undertakes to do all his actions for the pleasure of God, *i. e.*, so as to please Him, and for His Honour and Glory.

[2] It is a short prayer formula in praise of purity a d piety.

Kusti is the sacred thread put after the initiation of the Naojote.

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1. The early morning Pâdyâb.

The first thing that a Parsee has to do on rising from his bed is to recite the short formula of Ashem Vohu. This recital is held to be very meritorious as it reminds him as to how to move during the whole of the day in the path of purity and piety. The Hâdôkht Nask says:

Question.—"What is the one recital of the Ashem which is worth a thousand of the other recitals of the Ashem in greatness and goodness and excellence"?

Reply.—"Ahura Mazda answered him: O holy Zarathushtra! That, indeed, which a man recites, standing up from sleep ..... praising good thoughts, good words and good deeds, renouncing evil thoughts, evil words and evil deeds."[1]

Then he has to apply *gaômez* or cow's urine to the exposed portions of his body reciting its *nirang* or short formula.[2] Then he perfoms the Pâdyâb. Until he does all this, he is not to eat or drink anything. In the case of a wet dream, &c., the Pâdyâb must take the form of a bath and he is not to eat or drink anything before he bathes.

2. Pâdyâb after answering calls of nature.

Another occasion, on which the Pâdyâb purification is necessary, is the time after answering the calls of nature. This is indispensably necessary from the point of view of cleanliness. It is an occasion when there is every likelihood of some germs of impurity sticking to the uncovered portions of the body. So, one must wash the exposed parts of the body before coming into contact with others. He cannot eat or drink without doing so. If a Parsee is in a place where he cannot obtain water, for example, while journeying, he may perform the

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[1] The Book of Ardâ Viraf, &c., by Haug. p. 308.

[2] *Vide* for this *nirang*, Spiegel translated by Bleeck. Khordeh Avesta, p. 3.

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Pâdyâb with pure sand or dust,[1] which is believed to have a cleaning effect next to water. What he has to do is to take a little of pure dry sand or dust and rub it over the exposed portions of his body, such as the hands and face.

3. Pâdyâb before meals.

The third set of occasions during the day when one must perform the Pâdyâb is that before taking meals. To wash one's face and hands before meals is acknowledged by many as a mode of cleanliness.[2] The priests, especially the officiating priests, who perform the religious ceremonies in the temples, and even laymen, on special solemn feasts, in addition to the Pâdyâb wash their right hands again before touching their food. At times, a servant, with a pot of water in one hand and a basin in the other, passes before all, pouring water over their hands.[3]

4. Pâdyâb before Prayers.

We said above, that there were two points of view from which purification was enjoined among the Parsees. The first point of view was that of Health and Cleanliness, and the second that of physical purity or cleanliness reflecting upon the mind as an emblem of mental purity. On the above three occasions, and especially on the first two occasions, the *Pâdyâb* was performed from the first point of view, *viz.*, Health or Cleanliness. On this last occasion, *i. e.*, on the occasion of prayers, it is generally performed with the second point of view, *viz.*, that

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[1] The Mahomedans also use sand for their Wuzu when water is not available. This is what is called "tayammum (تيمم) *i.e.*, performing the Wuzu with sand instead of water, when the latter cannot be got." (Steingass' Dictionary, p. 344). In Marwar and Rajputana, where water is very scarce, they resort to what is called "the fiction of a bath" by dropping a stone in a well, saying થાકોડ પકો માકોડ પકો "your bath is tantamount to mine" (Jahveri, Jour. Anthr. Soc. IX, p. 221).

[2] Dr. Turner, the Health Officer of Bombay, in a communique dated 12th June 1912 to prevent the spread of cholera, advises the washing of hands with disinfectants before taking meals.

[3] This custom of washing the hands before eating was common among the ancient Jews and is common even now among several tribes o the Mahomedans. The Hindus have generally a pre-dinner bath.

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physical purity is a reflex or an emblem of mental purity, though the first point of view is not altogether absent. A man when he says his prayers, has the idea of the purity of mind before him. Prayer is a process to purify his mind. So, physical purification at the commencement reminds him of that mental purification.[1]

II. Nâhn, the second form of purification.

The Nân : Meaning of the word.

Nâhn is a higher form of purification. The Pâdyâb is a daily form of purification. The Nâhn is gone through on certain occasions, and therein, the help of a priest is necessary. The word *nâhn* is a contraction of a word *snân* which, though we do not find it in that form in the Avesta, is found in the Sanskrit as स्नान (*snân*). *Snân* means "ablution, bathing." The word comes from the Avesta root *snâ*, Sans. स्ना (snâ), Latin Nare, Fr. Nager, meaning 'to bathe.' So, while the Pâdyâb is a purification of only the exposed portions of the body, the *nâhn*, being a bath, is the purification of the whole body. The process of this second and higher form of purification consists of several parts. They are the following: (1) The ordinary Pâdyâb-kusti. (2) The symbolic eating of a pomegranate leaf and the drinking of the consecrated *gaômez* or cow's urine. For the sake of convenience, we will call this process "symbolic communion." (3) The recital of the Patet or Prayer of Repentance. (4) The final bath. Thus the Nâhn or Snân, *i. e.*, the bath proper, is preceded by three preliminary processes. We will speak of them in their order.

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[1] We see this custom of purifying the body, at least as a symbol, among many nations. A Mahomedan performs his *wuzu*, (وضو) *i.e.*, ablution before saying his *nimâz* or prayers. A Hindu has his *snân* or bath before his *pujâ*. A Christian's application of the sacred water on entering his church is a relic of the same custom.

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At first, the person who has to go through the Nâhn ceremony performs the "Pâdyâb-kusti."[1] The priest, who officiates or makes the person pass through the ceremony, has also performed the Pâdyâb-kusti. After the performance of this, the candidate for the ceremony is made to sit on a stool generally made of stone. Wood is generally avoided in these higher forms of purification, because, being more porous, it is supposed to be likely to contain some germs of impurity. The priest who officiates at this ceremony must be a Bareshnumwâla priest, *i.e.*, a priest holding the Bareshnum,[2] and must be "with the Khub."[3] He takes with him, in a metallic tray or vessel, the following consecrated things known as *âlât* (*lit.*, instruments or means) to the house of the person undergoing the Nâhn ceremony or to the place of the ceremony in the Fire-Temple, if the ceremony takes place there. (*a*) Nirangdin, *i.e.*, the consecrated *gaômez* or cow's urine. (*b*) Cow's urine for application to the body. A small portion of both of these is poured in small cups. (*c*) Bhasam, *i. e.*, the consecrated ash of the Âtash Beherâm or the sacred Fire-Temple of the first grade. (*d*) A little sand. (*e*) A pomegranate leaf.

1. The preliminary Pâdyâb-kusti.

The âlât or the requisite things for the Nâhn.

After the Pâdyâb, he makes the candidate "take the Bâj,"[4] *i.e.*, recite the prayer of grace said before meals. After the recital of this prayer of grace, the candidate is made to eat or rather chew a leaf of the pomegranate tree. The candidate takes the leaf not directly in his hands but on a *paiwand*, which, in this case, is a handkerchief or the skirt of his sacred shirt.

2. Symbolic communion. (*a*) The pomegranate leaf.

The pomegranate tree leaf, which is technically known among the Parsee priests as "urvarâm," (Sanskrit *urvarâ*, Lat. '*arbor*.' Fr. *arbre*, a tree) or "*the*

The Pomegranate as a Symbol.

[1] *Vide* above, p. 176. [2] We will speak of this later on. *Vide* below p. 148.

[3] A liturgical qualification.

[4] *Vide* Spiegel, translated by Bleeck. Khordeh Avesta, p. 185.

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tree" is considered as the representative of the vegetable world which supplies sustenance to man. Among the ancients, the pomegranate symbolized the 'arc,' the allegorical story of which was compared with the various versions about Argus, Arguz, Aren, Arene, Arne, Theba, Baris, Laris, Boutus, Bœotus and Cibotus of the ancients (*Vide* A New System or an Analysis of Ancient Mythology by Jacob Bryant, Vol. III, p. 73). The 'arc' had something like its parallel in the "Damater or Demater" (*i. e.* the mother) of several ancient nations, which word typified "The womb of Nature." The "arc" gave forth a number of men and living creatures just as mother earth or the womb of Nature gives them forth. The pomegranate contains, within the area of its small size, hundreds—nay, thousands—of grains, and so typifies or symbolizes the womb of Nature. It is a symbol of fecundity and fertility. Again, the pomegranate tree is almost ever green. It bears leaves during the whole of the year. So, it is a symbol of an everlasting life. It was held to be sacred by the ancient Babylonians. From all these facts, we can understand why the leaves of a pomegranate tree were given to a child or to an adult at the *nâhn* or the sacred bath ceremony. When used in the Naojote ceremony of a child, its signification reminds one of the words used by a Christian child's god-parents in the baptism ceremony, *viz.*, "It (the child) may so pass the waves of this troublesome world, that finally it may come to the land of everlasting life."

(*b*) The Nirangdin.

Then the candidate is asked to drink from a metallic cup a few drops of the Nirangdin or the consecrated urine of the bull. In that consecrated urine,[1] the priest adds a pinch of the *bhasam*[2] or the consecrated ash of the Fire-Temple. Before drinking it, he is made to declare, why he drinks that. He says in Bâj, *i.e.*, in a suppressed tone: "*In khuram pâki-i-tan, yaôz-*

[1] *Vide* Haug's Essays, 2nd Ed., p. 400, n.
[2] *Vide* Ibid., pp. 570-71.

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dâthra-i-ravân râ," *i.e.*, "I drink this for the purification of my body, for the purification of my soul." The words indicate that the few drops of the Nirang are drunk to signify symbolically, that the drinker undertakes to preserve during his life, not only physical purity but also mental purity, purity of life and action. He recites these words three times, and after each recital drinks a drop or two of the Nirangdin. This finishes what one may call, the symbolic communion. So, the person now completes or finishes the Bâj, *i.e.*, recites the prayers which follow a meal. Having finished it, he performs the *Kusti*.

3. The recital of the Patet or the Repentance Prayer.

Then the candidate says his Patet or the Repentance Prayer. As he has to go through a purifying or expiatory ceremony, he has to confess before God his sins and to repent for them. He purifies his body symbolically of its impurities. This purification is emblematical of the purification of the mind. So, for that mental purification, he must repent for all his sins. The word Patet is the contracted form of Avesta "paiti-ita," literally meaning "going back" (from paiti, Sanskrit, prati, Lat., re, 'back' and 'i,' Lat.' i-re, to go). So the word *Patet* means 'going back' or 'receding from the transgression of the Law.' It corresponds to the Hebrew word *t'shūbāh* which also means 'returning' or 'going back.'[1] It is a formula of confession, answering to the Buddhists' Pâtimokkha which literally means "the disbursement."[2]

4. The Bath.

After reciting the Patet, the person retires to the bath-room. After reciting the short prayer-formula of Khshnaôthra Ahurahê Mazdâo Ashem Vohu, he undresses himself. Then placing his right

[1] The Origin and Religious Contents of the Psalter, by Rev. Cheyne, p. 369.

[2] *Vide* Buddhism by Rhys Davids (1882), pp. 162-63.

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hand over his head he takes the Bâj.[1] The priest then hands him from outside, with a spoon tied at the end of a long stick having nine knots and called *navgar* or *navgar* or *navgireh* (*i.e.*, a stick with nine knots), the following articles believed to have purifying effects. At first, he hands him three times the consecrated urine of the bull. It is rubbed over the body thrice. Then he gives him thrice a little sand. That also is rubbed thrice over the body.[2] Then lastly he gives him thrice a little consecrated water called Âv (*i.e*, the water). That also is rubbed over the body thrice. A few drops of the consecrated water is generally sprinkled over the new suit of clothes which the candidate has to put on after the bath. At times, for example, in the case of female candidates, the priest leaves in the bath-room the above three things beforehand and gives instructions to the candidate how to apply them to the body before the bath.

After the application of these consecrated purifying articles, the person bathes with water which itself is consecrated. A few drops of the water consecrated in the Nirangdin ceremony, when added to a potful of water, consecrate the whole water. Having finished his bath and having put on his trousers, the sacred shirt and the cap, placing his *kusti* on his shoulders, he finishes the Bâj which he had commenced before the bath. Then he puts on his *kusti* with the recital of the necessary formulæ of prayers. This finishes the Nâhn ceremony of the sacred bath of purification.

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[1] *i.e.*, recites the Srosh Bâj, beginning with three Ashem Vohu and *fravarâne* prayers. A Parsee was enjoined not to speak when bare-headed. Hence the necessity of covering the head with the hand, while reciting the formula.

[2] It is believed that, at first, sand was used only as a substitute for water where water cannot be found. The Mahommedans are permitted to use sand for their "Wuzu." That sand is known as khâk (خاک). The Parsees also use the same word khâk for the sand. Sale, in his Koran, says, that the early Christians also used sand in Baptism when water was not procurable. (Sale's Koran (1891) Preliminary Discourse, p. 75.)

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The following are the occasions on which a Parsee goes through this form of sacred bath. (1) The Naojote or the Investiture with the sacred Shirt and Thread. (2) The Marriage. (3) Women at the end of their period of accouchement. (4) The Farvardegân Holidays.

The occasions on which the Nâhn ceremony is gone through.

Of the above four occasions, the fourth was always voluntary. The third is the one with which women alone are concerned. The first two occasions, being the occasions of the two most important events in the life of a Parsee, are very important, and so all go through this form of the sacred bath. The sacred bath at the Naojote of a child is indispensable. The only difference in its case is, that, as the child has no sacred shirt and thread over its body before this occasion, its preliminary Pâdyâb consists of simply reciting the introductory formula and washing the face and the other uncovered parts of the body. It does not perform the *kusti*.

1. On the occasion of Naojote.

The second most important even in the life of a Parsee, when he goes through this form of the sacred bath, is his or her marriage. Both the bride and the bridegroom go through this on the marriage-day, either in the morning or in the evening, before the celebration of the marriage itself. This Parsee custom of having a sacred bath on the occasion of the marriage reminds us of the sacred bath among the ancient Greeks. Among them, among the ceremonies bearing religious character which preceded the wedding, an important part was played by the bath. Both bride and bridegroom took a bath either in the morning of the wedding day or the day before, for which the water was brought from a river or from some spring regarded as specially sacred, as at Athens, the spring of Callirhoe (or Enneacrunos), at Thebes, the Ismenus.[1] The Hindus also have a ceremonial

2. On the occasion of the Marriage.

[1] "The Home Life of the Ancient Greeks" by Prof. Blümner, translated by Alice Zimmern, p. 137.

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bath before marriage.[1] We learn from Firdousi that this custom of having the sacred bath at marriage is an old Irânian custom. King Behrâm Gour had taken his Indian wife Sepinoud to the Fire-Temple of Ader Goushasp for the purpose. [2]

3. The occasion of Accouchement.

The women at the end of the period of 40[3] days of their accouchement, go through this purification. Before doing so, they do not touch the domestic fire or go to the Fire-Temples or attend ceremonial gatherings. Not only do those who have been in child-birth, but others who have come into contact with them, also go through this purification. Women among the ancient Greeks [4] and Hebrews, and the early Christians[5] had such purifications.[6]

4. Occasion of the Farvardegân Holidays.

The ten days of the Farvardegân Holidays fall at the end of the Zoroastrian year. On any one of these days, and especially on any one of the last five days, a Parsee went through this ceremony of purification. Up to a few years ago, these holidays were generally the occasions for this ceremony of purification; but now-a-days it is a custom more honoured in the breach than in its observance. Very few practise it in Bombay, but in the Mofussil towns, there are still some who go through this form of purification every year. These annual general occasions remind us of the general occasion for lustration (Lat. lustrare to purify) or purification among the ancient Romans.

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[1] Journal of the Anthropological Society of Bombay, Vol. IX, p. 219.

[2] "Le Livre des Rois" par M. Mohl, VI, p. 65.

[3] The Hindus also have a bath for women at the end of 40 days after delivery (Jour. Anthr. Sty. of Bombay, IX, p. 218).

[4] *Vide*, "The Home Life of the Ancient Greeks" by Prof. Blümner. Among the Greeks, both, the mother and those who had come into contact with her, went through a solemn sacred bath.

[5] St. Luke, II, 22.

[6] *Vide*, Dalton's Ethnology of India (Bengal, the Meshmites) for a similar custom. *Vide* also A. Featherman's "Social History of the Races of Mankind," 2nd division, p. 87.

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CHAPTER V.

THE BARESHNÛM AND THE RIMAN.

III. BARESHNÛM, THE THIRD FORM OF PURIFICATION.

The subject of the Bareshnûm is very large and intricate. Its description varies a little in the different parts of the Vendidâd.

I will treat the subject of the Bareshnûm under the following heads :—1. What is the Bareshnûm ? Its meaning. Its original and present object. 2. A Description of the Bareshnûm, as given in the Vendidâd. 3. Bareshnûmgâh, or the place of the Bareshnûm. The ancient Bareshnûmgâh and the modern Bareshnûmgâh. 4. The Process of giving the Bareshnûm. We will treat this third part under two heads :—(*a*) The preliminary preparation, and (*b*) The process proper. 5. The Retreat of nine full days after the Bareshnûm purification.

1. The Bareshnûm. Its meaning and object.

What is Bareshnûm. Meaning of the word.

Firstly we will speak of : What is Bareshnûm ? How it differs from the first two forms of purification ? What is its meaning ? What was the original object ? What is its modern tendency ?

Bareshnûm is the highest form of purification. It differs from the first two forms in several respects :—(*a*) While the Pâdyâb is a work of one or two minutes, and the Nâhn, of about half an hour, the Bareshnûm, which originally had the object both of purification and segregation, lasted nine days. So, it is, at times, referred to in Parsee books as the *Bareshnûm-i-Noh Shab*, *i.e.*, the Bareshnûm of nine nights. (*b*) While the Pâdyâb requires no help of a priest, and while the Nâhn requires the help of one priest, the Bareshnûm requires the services of

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two priests. (c) While the first two can be performed in any ordinary house or in a temple, the Bareshnûm purification must be gone through in a particular open-air place. Such a place is called Bareshnûmgâh, *i.e.*, the place of the Bareshnûm. We will describe this place later on.

This form of purification has taken its name from the word *bareshnu* which means, 'top, head,' from Av. *barez*, Sans. बर्हं 'to be pre-eminent.' In the description of the process of the particular form of sacred bath gone through in this ceremony, as given in the Vendîdâd (Chap. VIII, 40), it is enjoined, that the purification of the different parts of the body must begin from the *head* or the *top* (bareshnûm). The water is first required to be poured over the *head* from which the impurity passes down step by step. Hence the name. We will speak of these different parts of the body later on.

The original and the modern objects of the Bareshnûm purification.

The original object of the Bareshnûm, as referred to in the Vendîdâd, seems to be to purify those who had come into contact with a worse form of impurity—impurity which, from the sanitary point of view, may be deemed dangerous or infectious. For example, a man, who became unclean by coming into close contact with the dead or, through, what Dr. West calls "any other serious defilement,"[1] was, in ancient Irân, required to go through this purification. Some deaths occurred from infectious diseases, and so, the "contacts," *i.e.*, the persons who had come into long close contact with such dead, were likely to spread contagion. They were, therefore, required not only to go through purification, but through segregation for nine days. Thus, it was a joint form of *purification* and *segregation*. The original object seems to have been latterly widened, perhaps from a point of view of greater caution. At times, it is difficult for medical men to determine, whether the disease of which a man dies

[1] S. B. E. Vol. XVIII, p. 431.

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is infectious or not. If it is difficult for an expert medical man to determine that, it must be more so for the ordinary class of people. So, for the sake of caution or safety, it seems to have been enjoined that the living, a short time after death, must keep themselves at a distance from all the dead, whether they died of infectious or of non-infectious diseases. Those, who had, for some purpose or another, to remain in a very long contact with the dead, had to go through the long form of Bareshnûm purification and segregation.

Darmesteter's view.

While considering the subject of the Bareshnûm or the great purification, in order to have a clear grasp of the purification as originally intended, we must bear in mind what Prof. Darmesteter says on the subject of the ceremonies about the disposal of the dead among the Parsis:[1] "The principle which governs the ceremonies of the first order is the fear of contagion, or, as the Avesta says, of the Druj Nasu, the Druj of Carrion. Death, that has once come, rests. The visible proof of it is given by the corruption which at once goes on in the body and spreads infection round about. It is represented in the form of a horrible fly, the fly which hovers over the corpses. All the ceremonies of this order can be summed up in two words, which are the same as sum up to-day all the prophylactic measures in the case of an epidemic:—(1) to cut off the communications of the living with the centre of infection, real or supposed; (2) to destroy the centre itself."

[1] "Le principe qui domine les cérémonies du premier ordre est la crainte de la contagion ou, comme dit l'Avesta, de la Druj Nasu, la Druj-Charogne. La mort, une fois venue, reste: la preuve visible en est donnée par la corruption qui bien vite s'empare du cadavre et répand l'infection autour de lui: on se la représentait sous la forme d'une mouche horrible, la mouche qui bourdonne sur les cadavres (*Cf.* Farg. VII 2). Toutes les cérémonies de cet ordre peuvent se réduire en deux mots, ceux-là même qui résument aujourd'hui toutes les mesures prophylactiques en cas d'épidémie; 1° interrompre les communications des vivants avec le centre d'infection, réel ou supposé: 2° détruire ce centre même."—Le Zend Avesta, Vol. II, pp. 146-147; *vide* also *Ibid.* Introduction, page XII.

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On the subject of purification itself, Prof. Darmesteter says: "'Purity is, after birth, the greatest good for man' (Yaozdâo mashyâi aipi zânthem vahishtâ) is the principle which dominates the Vendidâd. This word, 'purity' (Yaozdâo), though it associates with itself a moral idea or impression, has equally, before all, at least in the Vendidâd, a conception purely physical; and the word *propreté* (cleanliness) shall be the most exact, if it has taken the moral reflex which the Zend expression has, and which, for example, the English word "cleanliness" has. The axiom 'Cleanliness is next to godliness' shall altogether be Zoroastrian, with this difference, that in Zoroastrianism 'Cleanliness is a form itself of Godliness.'

"Lawful impurity has always physiological causes. Above all, the corpse is an impure object . . . But he who speaks of impurity speaks of contagion: because the corpse engenders putridity and pestilence. . . . . The purification has for its object the expulsion of this contagion which passes from the dead to the living, and from one living person to another; and the theory of impurity and of purification reduces itself in fact to a theory of hygiene."[1]

Further on, Prof. Darmesteter says: "During the purification, the impure remains isolated from the faithful (*i.e.*, from other Zoroastrians), whom he would (otherwise) defile, in a sort of lazaret. . . . One sees, that they (*i.e.*, the funeral ceremonies) are summed up in two words—two words of hygiene: (*viz.*,) to isolate the centre of infection, (and) to destroy that centre. What distinguishes the Zoroastrian conception from the European conception is this, that we busy ourselves in isolating and destroying the dead element only in case of diseases said to be infectious; (but) in Zoroastrianism death is always infectious and contagious."[2]

The present object.

Latterly, the original object of the Bareshnûm purification was still further widened. At times, it was enjoined for the physical purification

[1] Le Zend Avesta, Vol. II, Introduction, pp. X-XI.

[2] *Ibid*, p. XII; *vide* also *Ibid*, p. 147.

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originally intended, and, at times, it was intended to serve as a symbol for mental purification. It served as a kind of purification, both physical and mental, which qualified one for some higher religious ceremonies. Now-a-days, the persons who go through this Bareshnûm ceremony are the professional corpse-bearers, who go through it, both before joining the profession and on leaving it. They come into contact daily with dead bodies of men, some of whom may have died of infectious diseases. Of course, after the removal of every corpse to the Towers, they are required to bathe, but, when they leave for good, or at least for a long time, their daily line of business, it is thought to be good and safe that they may go through this higher form of purification, before they mix freely with others. So, one can understand the object of a corpse-bearer going through the purification and segregation on retiring from his professional work. Looking to the original object of the purification as referred to in the Vendidâd, it is not easy to understand why he has to go through this purification before he joins his profession. But, it may be taken, that he is made to go through this form, in order that he may be prepared for his business which requires extreme caution so as not to spread infection, or that he may be given an idea of the form of purification necessary in case of those who come into direct contact with the dead. It may be with a 'protective' view. In the matter of the purificatory ceremonies of various nations anthropologists occasionally speak of "the purificatary ceremony" as the protective theory. This may be an instance of the latter.

As to the priests, the Bareshnûm is necessary, both, for a person who wishes to be initiated for the priestly profession, and for a full-fledged priest, when he wants to officiate in, what may be called, the inner circle of higher ceremonies. In these cases, there is not the original idea of purification from impurities caught by having come into contact with dead bodies, but the idea of a sentimental and symbolic point of

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view or a protective point of view. Another reason, which may have, at first, led to the custom, may be this: It was one of the functions of a priest to purify those who had come into contact with the impurities of a corpse. He was, therefore, also known as an Yaozdâthragar, *i.e.*, purifier. That being the case, it was held advisable that he himself should have at first gone through this purification. Thus, latterly, the original object of the Bareshnûm as enjoined by the Vendidâd, *viz.*, purification from the highest form of impurities like those arising from coming into long and close contact with the dead, especially the dead who died of infectious diseases, assumed also a symbolic signification. Thus, purification became a priestly function and was thought to be necessary for those priests who wanted to officiate within the inner circle of the Fire-temple and at some of the higher forms of ritual. The original object, latterly, in process of time, took another form. For example, a priest takes a Bareshnûm, and while doing so, declares that he does so for the "*tan pâk*" (purification of the body) of A, B, or C, who may be living or dead, *i.e.*, he goes through the ceremony, so that the physical or the spiritual body of that person, who is named in the ritual, may have the efficacy of the purification.[1] All this seems to be a later diversion from, or degeneration of, the original sanitary object of the Vendidâd.

2. Description of the Bareshnûm as given in the Vendidâd.

Three references to it.

We find references to the Bareshnûm in three chapters of the Vendidâd :—(*a*) The first and principal reference is in the 9th Chapter (§§ 1-57),[2] where it is treated at some length. To have a clearer grasp, this chapter must be read with its Pahlavi rendering and commentary.[3] (*b*) The second reference

[1] In the *taurobolium* purification of the Romans also, the priests went through the purification for "the benefit of others" (*vide* below, p. 163).

[2] S. B. E. IV (1880), pp. 119-130. [3] S. B. E. XVIII, pp. 431-454.

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is in the 8th Chapter (§§ 35-72).[1] (*c*) The third reference is in the 19th Chapter (§§ 20-25).[2]

These three references seem to refer to three different forms of pollution, *i.e.*, to three different forms of greater or lesser contact—direct or indirect—with corpses, which, when going through decomposition, are centres of disease and infection. Of course, all persons have to come into some contact with the corpses of their dead relatives or friends for some time after death. But then, they must observe some rules or laws of health, so as not to endanger their own lives, and through themselves, the lives of others. If they do not observe these, there is a likelihood that they may, by some close contact with the dead bodies, catch some germs of disease or infection and transfer them to others. In case they fail to observe those rules by accident or for some unavoidable purpose, in order to avoid any danger, they must go through some purification which may lessen the chance of their infecting others and spreading the disease.

The first reference (Vend. IX) seems to be an account of the purification of an extreme case of contact with a corpse—so extreme, that it requires to be carefully purified and isolated for ten[3] days, so that the least chance for the spread of infection may be avoided.

The first reference (IX, 1-57) in the Vendidâd.

The following is an outline of the account :—When a person has become polluted or defiled by coming into contact with a dead body, he must seek a purifier who must be (*a*) righteous, (*b*) speaker of truth, (*c*) versed in the *mãnthras* or holy scriptures,

[1] S. B. E. IV, pp. 103-110. [2] S. B. E. IV, pp. 209-11.

[3] It may be remembered here, that the period of 10 days is even now considered by medical men to be the period of incubation for an infectious disease. We speak of 10 days' quarantine (which originally was of 40 days). If a 'contact,' *i.e.*, a person who has come into contact with a person suffering from an infectious disease, is isolated for 10 days and, if he, within that period does not develop that particular disease, he is considered to be safe to mix with others.

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and (*d*) who has learnt from experienced persons how to purify others. The righteous man with these qualifications must find out a sanitary piece of ground. He must cut off the trees, if there be any, on that ground. The ground chosen must be dry, clean, without vegetation and the least frequented by cattle and men.

On the ground thus selected, nine *magas* or pits may be dug. Then these nine pits must be marked out by 13 *karshas* or furrows which have to be drawn by a sharp metallic instrument. Of these 13 *karshas*, the first must be drawn equidistant from the line of the pits. Then three *karshas* must be drawn round the first three pits. Then other three *karshas* round these first three and second three pits, *i.e.*, round the first six pits. Then, other three, round the nine pits together; lastly, the remaining three *karshas* round the central three pits. Then, the ground thus selected and marked out, or symbolically enclosed, must be covered over with sand or some such kind of drying or disinfecting earth.

Now follows an account of the purification. The purifier is to stand out of the *karshas* drawn as above, and is to ask the infected person or the candidate for purification to advance to the pits. When the candidate has advanced to the first pit, the purifying priest is to say the words "*Nemaschâ yâ ârmaitish izâchâ*"[1] and is to ask the candidate to repeat them. Each repetition of these words is said to weaken the influence of the infection. The purifying priest has to hold a *naôgar* or a nine-knotted stick in his hand and to fasten an iron or leaden receptacle or spoon at its end. He is then to get, at first, the two hands of the candidate washed thrice by means of *gaômez* or the consecrated urine poured on his hands by means of the above spoon. If that is not done carefully, the purification that may follow will not be effective or complete. The hands with which the candidate is to clean his whole body must be at first

[1] *i.e.*, Praise and commendation to Ârmaiti, *i.e.*, to the Purity of thought.

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thoroughly cleaned and purified. Then the whole body may be cleaned and purified in a particular way, beginning with the head and gradually coming down to the feet. By this purification from head to foot, the evil power of pollution or infection, is said to run away from one part of the body to another, lower down, and, at last, it leaves the body through the lowest parts of the body, *viz.*, the toes of the feet, in the form of a stinking fly. Then, when this is done, the purifying priest is to recite the Ahunavar and then the Kêm nâ Mazdâ prayers up to the words "Astvaitish ashahê." The recital of these formulæ of prayers is said to be very efficacious and is said to have its good effect on the health of the body.

The above process of purification and the recital of prayers are to be repeated at each of the first six pits, to each of which the candidate is to advance step by step, and at each of which the evil power of pollution decreases step by step and the candidate gets purer. Having gone through this process of purification at each of the first six pits, the candidate is to advance towards the seventh pit, and is to sit at a distance of about $3\frac{1}{2}$ in. from it. The purification here is with sand or some sand-like substance. He is to rub his body with it 15 times. He is to wait there till the moisture—if any—of the application of the consecrated urine dries off. The sand is supposed to be a purifying substance and it serves to dry the moisture as well. Then he is to go to the seventh pit where he has to purify his body once with water. Then he is to advance to the eighth pit and purify his body twice with water. Then he is to advance to the ninth pit and there purify his body thrice with water. Then his body is to be fumigated with the smoke of the fuel of the wood *Urvâsna*, *Vohû-gaona*, *Vohû-kêrêti*, and *Hadhânaêpata* which were species of fragrant wood whose smoke was believed to have the quality of killing germs.

This finishes the purification proper. The candidate is now to put on his clothes and to retire to a house where he is not to come into physical contact with other persons He is to remain

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aloof and away from fire, water, cultivated land, trees, cattle, men and women, He is to pass three days and nights in such isolation. On the fourth day, he is to wash his body at first with urine and then with water. Then, he is to continue in the retreat, as said above, for three nights more. On the seventh day he goes through a bath again as on the fourth day. He then again remains aloof for three nights more, and then, on the tenth day, has again a bath. Thus, for nine days and nine nights after the first Bareshnûm purification, he is to remain in a kind of isolation and retreat. After the final bath on the tenth day, he is deemed to be perfectly purified and can then mix with all men and women.

The person who purifies must be properly paid by the person who goes through the purification. His fee depends upon the position of the candidate. The purifying person on his part is required to be proficient in his work. If he is not, he is guilty of doing harm to others and is liable to great punishment.

The second reference in the Vendîdâd VII, 35-72.

The second reference to Bareshnûm in the 8th Chapter of the Vendidâd applies to cases, not so serious as in the first reference. While in the 9th Chapter, the case is that of a person who is already supposed to have been defiled by a long contact with the dead (hâm naçûm paiti-iristem), here, in the 8th Chapter, the case refers only to one who has accidentally come into slight contact with (yâ naçâum ava-bereta) a dead body. So, in this second case, the purification is not so irksome as in the first case, both, in point of length of time and in the number of baths or purifications. The process enjoined in this case is as follows :—If the flesh of the dead body has been devoured off by a flesh-eating bird or animal before the person touches it, *i.e.*, if the body is a mere carcase of bones without the flesh on it, then, the most harmful parts of the body being done away with, there is less risk of catching any germs of disease from the corpse. So, in this case, he is simply to wash his body with *gaômez* and water. A simple bath of this kind is sufficient to

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purify him. But, if the flesh of the corpse is not eaten off and the body is there with all its decomposing parts on it, then, the chances of risk being somewhat greater, the process of purification is as follows :—Three *magas*, *i.e.*, pits must be dug, and the person is to purify his body with *gaômez* on each of them. Then a dog is to be taken near him. This process is to be repeated at a second set of three pits. He is then to wait for some time till the moisture of the urine, applied to his body and head, especially that on the head, dries up. Then, the person is to advance to a third set of three pits. He is to purify his body there, with water. The water must be poured over the different parts of his body from head to foot in a particular way which is the same as that described in the case of the great Bareshnûm purification. Then, finally, he is to recite one Ahunavar and the Kêmnâ Mazdâ prayer upto the words "Astvaitish ashahê." The person then puts on his clothes and the *Kusti* or the sacred thread, reciting its allotted prayer. This finishes the purification.

The third reference (Vend. XIX, 19–25):

There is a third reference to a higher form of purification, but it cannot strictly be called Bareshnûm, because, therein, it is not enjoined that the bath should begin from the 'bareshnu' (head) which word has given the purification its name. It says that if a person has come into contact with a dead body,[1] or if a person has come into contact with a 'contact'[2] he is to go through a process of purification. No pits are mentioned in this purification. He is to wash his body four times with *gaômez* and twice with consecrated water. He is to recite 200 Ashem Vohûs and 200 Ahunavars. He is to pray for nine nights.

[1] In modern parlance, such as was used during plague operations in Bombay, such a person is called a 'contact.'

[2] In the language of plague operations, a person who came into contact with a 'contact' was known as an 'evict,' and he also was asked to leave his house and to go to camp.

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The differnece in the ritual. Its cause.

We find that there is a difference in the ritual, described in the three parts of the Vendidâd. The tendency is to reduce the rigour and intricacy and to make the ritual simple. The difference may be due to various causes. It may be due (*a*) to the different views of different priestly writers (*b*) or to the changed times, when it was found permissible to reduce the rigour, (*c*) or to the change in places, the priests of one part of the country thinking it advisable to reduce the rigour. When we find that in a limited Parsee population of India, there are differences in ritual in places so close as Bombay, Udvârâ and Naosari, Surat and Broach, we must be prepared to find them in a large population like that of Iran. As a matter of fact, the Pahlavi Epistles of Mânûshchiher do point to such differences in later times, in the matter of the Bareshnûm. Zâdsparam, the high priest of Sûkan in the South of Kirmân, was found fault with by his brother Mânûshcheher, the high-priest of the western country, for having made some changes in the ritual of the Bareshnûm.[1]

I have spoken above of a *karsha*[2] or a furrow, of a *paddn*, and of a *naôgar* or nine-knotted stick, and shall have to speak of them frequently later on. So, I will describe them here.

A karsha or kasha.

A *karsha* (Sanskrit कर्ष: karsha) from the root, 'karesh' (Per. *kashidan*, to draw) means 'a trench or a furrow.' The word has a technical meaning in Zoroastrian rituals. At times, sacred or consecrated things or materials are to be kept, for the time being, within a limited space or enclosure, so that persons other than the officiating priests may not come into contact with them. The person in charge of the things, placing the things on the ground, draws

[1] *Vide* Nâmakihâ-i Mânûshcheher by Ervad Bamanji. N. Dhâbhar. *Vide* S. B. E. Vol. XVIII, p. 279, *et seq.*

[2] Cf. The Boundary Lines of the Roman Lustrum. *Vide* my paper "The Kashas of the Iranian Bareshnûm and the Boundary Lines of the Roman Lustrum" (Journal of the Anthropological Society, Vol. VIII, pp. 520-35).

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round it a temporary circle, trench, or furrow. Suppose, it is the consecrated urine or water that he carries, and, in travelling, he has to place these things aside for a time. Then, he places them on the ground and immediately draws, with a nail, a circle or furrow or trench round it. It need not be very deep. This process, *viz.*, placing the things within the circle so formed, indicates, that it is free from the contact of other undesirable persons or things. If somebody else steps within the circle—or touches it even from without the circle, in which case also the line of isolation is broken—the thing is said to have lost its efficacy of consecration. This *karsha* (or *kasha* as it is ordinarily spoken now) or circle of limit, has a double efficacy. Just as, when you shut a door of a room, you stop a person within from getting out and a person without from getting in, so when you draw a '*karsha*' or the sacred circle, you not only stop—anyhow symbolically—the pollution from without affecting the purity of the consecrated substance within, but, in case the substance itself is undergoing decomposition and is impure, you stop the impurity from going out of the circle and spreading round about. For example, in the Bareshnûmgâh, *karshas* having these two different significations are drawn. (*a*) The officiating priests take into the Bareshnûmgâh '*nirang*,' *i.e.*, the consecrated urine, '*âv*,' *i.e.*, the consecrated water, and '*bhasam*,' *i.e.*, the consecrated ash of the Fire-temple. The priest who takes these there, first makes a circle on the ground with a nail or even at times with his forefinger, and then places the consecrated things within the ground thus enclosed. Now, in this case, the circle is believed to protect the consecrated things from the pollution outside or to preserve the efficacy of the consecrated things from being lost. (*b*) Then take the case of the *karshas* round the pits or holes, where the person to be purified is to go through the different washings and the final bath. In this case, the *karshas* are meant to limit the circle of pollution. Here, a person who is considered to have been polluted or, to speak correctly, supposed to have been infected with an infectious disease, goes through his washings and baths,

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and the circles were originally intended to keep the infection confined within the limit, so that it may not spread. The furrows are supposed to be trenches which would prevent the polluted water from his infected body to run beyond that certain limit. The *karsha* that a corpse-bearer draws round about the corpse in the house before removing the body to the Towers [1] is of a similar kind.

Most of these *karshas* are of a temporary kind, but in the Fire-temples, they are of a permanent kind. In the Yazashnagâh, where the Yaçna, Vendidâd, and Bâj ceremonies are performed, such *karshas* are necessary. So, there, they are of a permanent kind. There, the stone slabs, which form the pavement, have furrows, about two inches deep and two inches wide, cut in the stones. In the chamber of the Sacred Fire also, there are such permanent furrows cut in the stones of the pavement. These furrows are of the first kind, *i. e.*, they are intended to preserve the efficacy of the consecrated fire or articles and of the sacred ceremonies within them.

Pâvi.

A *karsha* of this kind is generally known as a "*pâvi.*" *Pav* [2] means sacred. So a Pâvi means a furrow which preserves the sacredness of the consecrated things or of the sacred ceremonies. When the efficacy of the consecrated things is encroached upon by somebody else going within the circle or within the limit pointed out by the *pâvi*, then the thing is said to be *avâv*, (apâv) *i.e.*, desecrated. In the phraseology of the ritual, the words "*pâvi karvi*" are at times used to signify the preparation of temporary furrows or the performance of religious ceremonies.

[1] *Vide* above, p. 57, "The Funeral Ceremonies."

[2] Lit. pavan âv, *i. e.*, (that which is washed) with water. In the language of the ritual, they often speak of "making a thing *pâv*," *i. e.*, ceremonially clean. This is done by washing the thing from within and without three times. To make the water to be used in the ritual *pâv*, they first wash thrice the vessel which is to contain the water, then fill the vessel upto the brim with water, and then, lastly, pour thrice, with the recital of Khshnaothra Ahurahê Mazdâo Ashem Vohû, further water and let it overflow.

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The word *padân* is Avesta *paiti-dâna, lit.*, that which is kept over (the mouth). It is *padân* 𐭯𐭣𐭭 in Pahlavi, *panâm* or *penûm* in Pazend, *padân* in Persian. It is a piece of white cloth of cotton with two strings at the top to be fastened over the nose. It is a kind of mouth-veil put on at different times with different purposes. The priests put it on, when saying prayers before fire and the *myazd* or sacred things, so that their breath or saliva may not defile the sacred things before them. In this case, it resembles the covering which the ancient Flamines, the Roman fire-priests, were required to put on. At other times, it is put on, as it were, for a contrary purpose, *i.e.*, to prevent the outside defilement from coming to the person who puts it on.[1] For example, the priest put it on, in the Bareshnûmgâh, to prevent the defilement of the infected person, whom he purified, coming towards him. Some put it on even over the face of a corpse. Here also the object seems to be to prevent the defilement from the nose and mouth of the corpse spreading out. The Pahlavi Vendidâd (XVIII, 1) says that it may be prepared of any material (kolâ mandavami). It may be two fingers (angusht) broad and should be of two layers of cloth.

Paiti-dâna or Padân.

Naôgar, or to speak more correctly, Naô-gireh is the technical name of a nine-knotted stick (*graom nava-pikhem*, Vendidâd IX, 14). The use of such a stick in the purifying ceremony as a symbol, seems to have been suggested by a passage of the Vendidâd (XIX, 4). Zoroaster advances against Âhriman holding an instrument in

Naôgar, the nine-knotted stick.

[1] This fact seems to be illustrated by what I saw in October 1918. The Medical authorities of the Parsee Fever Hospital directed, that nurses and other male and female volunteers, who attended influenza patients at the Hospital during its epidemic, may put on a mask or a double-layered cloth-cover over their mouth and nose, so that they may not catch infection from the patients.

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his hand (*asâno*[1] *zasta drajimnô*). In the portraits of Zoroaster, drawn from some sculptures on the rocks in Persia supposed to be those of Zoroaster, he is represented as having a stick in his hand. This is perhaps in reference to the above passage of the Vendidâd. Some translators of the above passage of the Vendidâd speak of this instrument as a nine-knotted stick. Another instrument, with which Zoroaster is said to have advanced against Ahriman, is Ahunavar, *i.e.*, the short prayer of Yathâ Ahu Vairyô. That prayer is the spiritual weapon with which the prophet fights against the Evil Spirit, and the stick is the material symbol of it. In all religions, priests or bishops are made to hold some weapons, mostly the sword. These weapons are symbols of religious authority. Now Zoroaster's fight against the Evil Spirit is a kind of spiritual or mental purification. He fights to free or purify the world from his evil influences. So, the weapon also came to be used as a symbol in the Bareshnûm ceremony of purification, wherein also the purifier fights against the pollution brought upon by the Evil Spirit.

Now, as to the number nine, it was a sacred number among the ancients. It was supposed to be a symbol of a kind of perfection, because when multiplied by any number, the addition of the digits of the product always gives nine as the product. So, it was held sacred even amongst the ancient Zoroastrians. In the Bareshnûmgâh, the pits are, as we said, nine. The *karshas* or the furrows round the nine pits are nine. The isolation or the retreat after the Bareshnûm lasts for nine nights. So, the number nine also plays its part in the stick used in the purifying ceremony. The priest gives the consecrated articles to the candidate for purification by means of a spoon attached to such a nine-knotted stick. Perhaps, it was thought, that, in case the

[1] Harlez (Zend Avesta, p. 192) takes it to be an "arrow." Some take it to be "stones." Aspandiârji (Edition of 1900, p. 269) takes it to be નોગર *nogar*. Others take it to be symbolical for *ahunavar*. (*Ibid*).

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infection escaped from the infected person who is a candidate for purification, it might not reach the purifying priest and might be stopped at every knot of the stick. It might pass through the fibres of the stick but might be stopped at each of the knots. All this is symbolic, however we may try to understand it.

3. Bareshnûm-gâh or the place for the Bareshnûm.

The locality for the *Bareshnûmgâh* as enjoined in the Vendidâd and the sanitary condition of the ground.

Having spoken at some length on what is Bareshnûm and on its description in the Vendidâd, I will now speak of the *Bareshnûm-gâh*. The Bareshnûm being a form of purification for a person who came into close contact with a dead body—perhaps the dead body of a person who died of an infectious disease—it is natural that the place for this purification should be enjoined to be away from thickly populated parts of a town. It ought to be in a sequestered or the less frequented part of the town. The Vendidâd (IX, 1-11) enjoins, that it ought to be at a place, less frequented by cattle, beasts of burden and men. Again, it must be at the distance of at least 30 steps (*gâya*) from fire, 30 steps from the *barsam*[1] and 3 steps from the holy man. What is meant is, that it must be in a less frequented place and in a place away from religious places which are frequented by people.

Let us determine the distance mentioned here. It is required to be at the distance of at least 30 *gâya* from a religious place where liturgical services are performed. Now, according to the ancient Parsee books, each *gâya*, *i.e.*, step, is made up of 3 *pâdha*, (Sans पाद Lat. *ped-s* or pēs, Fr. pied, Germ. fuss, Pers. *pâi*, foot) *i.e.*, feet. Now each *pâdha* or foot is equal to 14 *êrêzu*, *i.e.*, fingers. Each *êrêzu* or finger is about $\frac{4}{5}$ of an inch.[2] So each

[1] Sacred metallic rods used in ritual.

[2] For a comparison of the Avesta measures with the Irânian measures mentioned by Herodotus and with modern measures, *vide* the tables given by me, in my કદીમ ઈરાનીઓ, હેરોડોટસ અને સ્ટ્રેબો મુજબ (*i.e.*, The Ancient Irânians according to Herodotus and Strabo) pp. 93–95. *Vide* Rawlinson's Herodotus, I, p. 315.

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pâdha (foot) comes to about 11$\frac{1}{5}$ in., and each *gâya* (step) comes to about 2 ft. 9$\frac{3}{5}$ in. Thus, when it is said that the Bareshnûmgâh must be at least 30 *gâya* from a place where religious services are performed, it means, in modern measures, that it must be at least (30 by 2 ft. 9$\frac{3}{5}$ in.=) 84 feet. In other words, there must be no place of worship near the Bareshnûmgâh for about 84 feet. Holy men are required to keep themselves away from it by three steps, *i.e.*, by 8 ft. 4$\frac{4}{5}$ in.

The above figures from the Vendidâd speak about the distance of the nearest frequented place. The Revâyets follow the spirit of the Vendidâd, but increase the distance, and say, that it must be about 300 *gâyas* (steps), (Bareshnûmgâh dûr az sheher si-sad gâm shâyad) [1] *i.e.*, at the distance of about 280 yards from the city.

Again it is further enjoined, that, after having chosen a distant or less frequented locality, one must select there a piece of ground "where there is least water and where there are fewest trees, the part which is the cleanest and driest" (Vendidâd IX, 3).[2] In short, the driest and the cleanest place is enjoined for the purification, so that the impurities or germs of infection from the infected person may not increase and develop, and thus be a source of danger. In case, a place free of trees is not near at hand, the trees on the ground must be cut off to meet the requirement. The ground round about the Bareshnûmgâh must also be cleared of its trees, for a distance of about nine *vibâzu*. As each *vibâzu* is spoken of as containing 8 *vitashtis* and as each *vitashti* is about 10 in. [3], the ground so cleared off must be about 9 × 8 × 10=720 in., *i.e.*, about 60 feet from all sides.

Laying out of the Bareshnûmgâh.

Having chosen the locality at a safe distance from the city, and at the distance of at least about 84 feet from the nearest inhabited or frequented place, and having made the place dry and devoid of trees,

[1] Burjor Kamdin's Revâyet: Mr. Maneckji R. Unvâlâ's MS., dated 1061 A. Y. (A.D. 1692).

[2] S. B. E. IV, (1880) p. 120.

[3] *Vide* my "Kadîm Irânians," p. 94.

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the next business is to lay out or arrange the Bareshnûmgâh. It should be laid out in the centre of the above-mentioned area of 60 feet. The arrangement consists of 3 kinds of work:—

(*a*) Digging *magas* or pits at fixed distances from one another,

(*b*) Drawing out the *karshas* or the furrows round the pits.

(*c*) Covering the Bareshnûmgâh with sand or earth.

(*a*) At first nine *magas*, *i.e.*, pits or holes are to be dug in the centre of the ground beginning from the West and ending in the East. Each of these pits was to be two fingers (êrêzu), *i.e.*, about $1\frac{3}{5}$ in. deep, if the time of the purification was summer, but 4 fingers, *i.e.*, about $3\frac{1}{5}$ inches deep, if it was winter. At first, six such pits are to be dug at the distance of one step, *i.e.*, about 2 ft. $9\frac{2}{5}$ in. from one another. Then, at the other end of this set of 6 pits, a space of 3 steps, *i.e.*, about 8 ft. $4\frac{4}{5}$ in. is to be left undug. Then follows another set of 3 pits of the same depth and at the same distance from each other as those of the first set of six. The breadth of each of the nine pits is not given in the Vendidâd; but the depth being, as said above, $1\frac{3}{5}$ in. in summer and $3\frac{1}{5}$ in. in winter, let us suppose that the width also is the same, *viz.*, in summer $1\frac{3}{5}$ in., and in winter $3\frac{1}{5}$ in. The reason, why different sizes were enjoined in the different seasons, seems to be, that in summer, the heat being great, the ground, moistened by the water in the purification process, dries up earlier than in winter.

(*b*) The next important work in the preparation of the Bareshnûmgâh is that of drawing the *karshas* or furrows round the pits, to mark out the ground, beyond which the pollution or infection may not pass. The infected person is to have his baths in such a way that the water running from his infected body may not run further from the place and not pollute further ground. So, the ground must be marked out and proper channels or furrows for the water must be made. These

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channels may serve as limits for confining the pollution or infection in a particular place.

At first, one large *karsha* is to be drawn round the whole limit of the Bareshnûmgâh with a sharp metallic instrument. (Vendidâd IX, 10). It must be at the distance of 3 steps (*gaya*), *i.e.*, about 8 ft. 4½ in. from the long row of pits. Then, 12 *karshas* must be drawn round the pits themselves in the following order: (a) Firstly, 3 *karshas* round the first three pits; secondly, 3 *karshas* round the first six pits; thirdly, 3 *karshas* round all the nine pits. Then, lastly, 3 *karshas* round the inner, *i.e.*, central three pits.

(c) Having prepared the pits, on each of which the candidate has to purify his body, and having enclosed the ground, the Bareshnûmgâh must be covered with some earth or sand. The candidate for purification has to go through the purifying process on each of the pits. Going through that, he has to cross that pit and go to the other or the purer side of the pit, leaving behind, in the pit just crossed, any pollution that had passed away from his body. So, he must have purer and cleaner ground to stand upon, after crossing the pit. This was secured by having the ground covered with sand or such other moisture-absorbing clay or earth.[1]

Taking the distances as given in the Vendidâd and as described above, the figures for the length and breadth of the Bareshnûmgâh and for the space occupied by the pits, the intervening spaces, and the furrows come to these :—

The breadth of each pit is 3½ in. in winter and 1½ in. in summer. We take the largest breadth of winter months in our calculations. As there are altogether 9 pits, they occupy altogether (9×3½ in.=) 28½ in.=2 ft. 4½ in. Then, the distance between each pit being 9½ in., as there are 7 intervals or distances between these 9 pits, they occupy in all (7×9½ in.=) 67½ in.=5 ft. 7½ in. Then, the distance between the first set of

[1] Vendidâd, IX, 11.

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6 pits and the second set of 3 pits being 8 ft. $4\frac{4}{5}$ in., the length of the ground occupied by the whole set of pits comes to (2 ft. $4\frac{4}{5}$ in. +5 ft. $7\frac{1}{5}$ in. +8 ft. $4\frac{4}{5}$ in.=) 16 ft. $4\frac{4}{5}$ in. Then, the first and the most distant *karsha* or furrow being 8 ft. $4\frac{4}{5}$ in. from all sides of the pits, allowing the space of 8 ft. $4\frac{4}{5}$ in. from the space (16 ft. $4\frac{4}{5}$ in.) between the first and the ninth or the last pit, *i.e.*, on the East and on the West, the whole length of the ground from East to West comes to (16 ft. $4\frac{4}{5}$ in.+8 ft. $4\frac{4}{5}$ in. +8 ft. $4\frac{4}{5}$ in.=) 33 ft. $2\frac{3}{5}$ in. Coming to the breadth, (north and south), as the first and most distant *karsha* or furrow is to be 8 ft. $4\frac{4}{5}$ in. on both sides from any one of the pits, taking the pit to be a square and therefore its length to be the same as its breadth, *i. e.*, $3\frac{1}{5}$ in., we have the breadth of (8 ft. $4\frac{4}{5}$ in. + 8 ft. $4\frac{4}{5}$ in.+ $3\frac{1}{5}$ in.=) 17 ft. $\frac{4}{5}$ in.

From all these calculations, we learn that the Bareshnûmgâh, as enjoined by the Vendidâd, must have the surrounding ground of the distance of about 60 ft. from all its sides, cleared off of its trees, and that the space in it to be occupied for the purpose of the purification ceremony itself should be 33 ft. $2\frac{3}{5}$ in. in length from East to West, and 17 ft. $\frac{4}{5}$ in. in breadth from North to South. The accompanying plan presents a plan of the Bareshnûmgâh, enjoined as above by the Vendidâd.

A modern Bareshnûmgâh.

Now, as the modern Bareshnûm purification has changed somewhat from the original one of the Vendidâd times, in its object and in the matter of the persons who should take the Bareshnûm, so has the modern Bareshnûmgâh changed from the original Bareshnumgâh of the Vendidâd times. Again, even at present, some of the rigid injunctions are more honoured in their breach than in their observance. We will here examine the changes, which are especially in the following points: (*a*) Its locality. (*b*) Its area. (*c*) The form of its *magas* or pits. (*d*) The distance between the pits.

(*a*) Firstly, as to locality, the present Bareshnûmgâhs are not always away from the city. It is only at Naôsâri, the old

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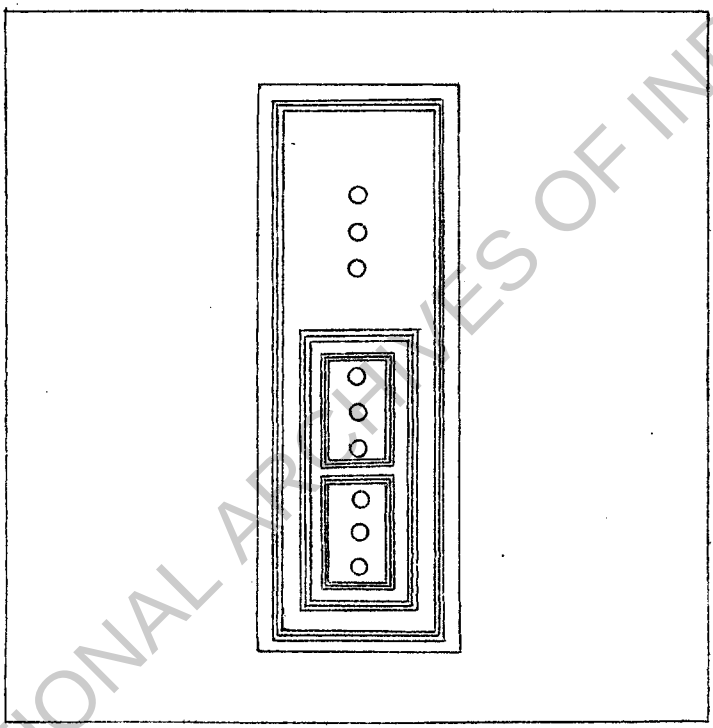

PLAN OF THE BARESHNUMGAH
AS ENJOINED IN THE VENDIDAD

(Vide at the back.)

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ERRATA.

On the page 121 in line 31.

Please *read* 2 ft. $9\frac{3}{5}$ in *for* $9\frac{3}{5}$ in.

Do.	do.	32	,,	,,	,,	,,	
Do.	do.	33	,,	,,	$235\frac{1}{5}$ in.	,,	$67\frac{1}{5}$ in.
Do.	do.		,,	,,	19 ft. $7\frac{1}{5}$ in.	,,	5 ft. $7\frac{1}{5}$ in.
Do.	122	do.	3	,,	,,	19 ft. $7\frac{1}{5}$ in	,, 5 ft. $7\frac{1}{5}$ in.
Do.	do.		,,	,,	30 ft.	,,	16 ft.
Do.	do.	6	,,	,,	30 ft.	,,	16 ft.
Do.	do.	8	,,	,,	30 ft.	,,	16 ft.
Do.	do.	9	,,	,,	47 ft.	,,	33 ft.

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head-quarters of the Parsee priesthood, that the old injunction of the Vendidâd is followed and the Bareshnûmgâh is situated at some distance from the closely inhabited part of the town. Even at Naôsâri, the ground round about, of the distance of about 60 ft., is not cleared off of its trees. Now-a-days, the Bareshnûmgâhs are attached to many Fire-temples, because the original purpose of the Bareshnûm, *viz.*, that of purifying only the infected, has lost much of its importance, and the Bareshnûm is looked at, as a form of purification necessary for the performance of liturgical services and ceremonies in the Fire-temple. It is mostly the priests that now-a-days take the Bareshnûm. So, the original requirement of the infected person being kept apart from frequented quarters of the town no longer exists. Thus, the Bareshnûm being a more frequent form of purification, and being the requirement for a priest, the Bareshnûmgâhs are now attached to the Fire-temples.

(*b*) The area of the modern Bareshnûmgâh also is much smaller than that described in the Vendidâd. It varies in different towns. According to the Vendidâd, the row of pits was in the centre of the area. In the modern one, it is nearer to the northern boundary.

(*c*) As to the form of the *magas*, we have no pits at all. They are replaced by sets of small stones. Each set consists of 5 stones. The space between each set of pits as enjoined by the Vendidâd was $9\frac{3}{5}$ in. That space is now replaced by sets of 3 stones each.

(*d*) The *magas* or the pits having been done away, the distances, mentioned in the Vendidâd, between each of the pits, *viz.*, $9\frac{3}{5}$ in., and between the first set of six pits and the second set of three pits, *viz.*, 8 ft. $4\frac{4}{5}$ in., are not observed. The omission of the small distances between each of the pits or their modern substitutes, *viz.*, the sets of stones, is not noticeable; but the omission to observe the greater distance between the first six and the second three pits is easily marked. In

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the modern Bareshnûmgâh, all these sets of stones—both those representing the original pits, *viz.*, sets of 5 stones, and those representing the original empty spaces between the pits, *viz.*, sets of 3 stones—are only about 6 in. apart.

Sets of small stones in the modern Bareshnûmgâh.

Taking the replacement of the Vendidâd *magas* by sets of stones at present, there must be nine sets of stones, each of 5 stones, to represent the 9 pits of the older Bareshnûmgâh, and nine sets of stones, each of 3 stones, to represent the intervening spaces between the pits—in all, 18 sets of stones. But instead of these 18, we have 21 sets in the modern Bareshnûmgâh. The extra three are made up of two sets, each of 3 stones, and one of 5. The first extra set of 3 stones is in the front of the long row of stones, *i.e.*, in the west end of the row, and it is on this set, that the purifying priest places his nine-knotted stick, and commences the process of preparing the Bareshnûmgâh or drawing the *karshas*. The second extra set of 5 stones is at the other end of the long row on the east, and it is on this set that the candidate takes his final bath. These 5 stonesare generally replaced by a broad large stone, so that the person can conveniently stand or sit on it and have his bath. The third or the final set of three stones forms the furthest end of the row on the east. It is provided for the bather to stand upon, after his final bath on the large stone, to dry his feet before putting on his shoes.

It seems, that, according to the Vendidâd, in ancient times, at each time that there was a case of a person who had become infected by coming into contact with a dead person in a prohibited way or in a way other than the proper or prescribed way, a Bareshnûmgâh was laid out. A piece of ground was selected, pits were dug, and the *karshas* or furrows were drawn. It appears, that the cases were rare, and so, the necessity of preparing the Bareshnûmgâh arose rarely. But latterly, when the original object of the purification was changed, and its use and object were extended, a permanent thing was wanted. Now-a-days, the Bareshnûm purification is a rare and uncommon thing

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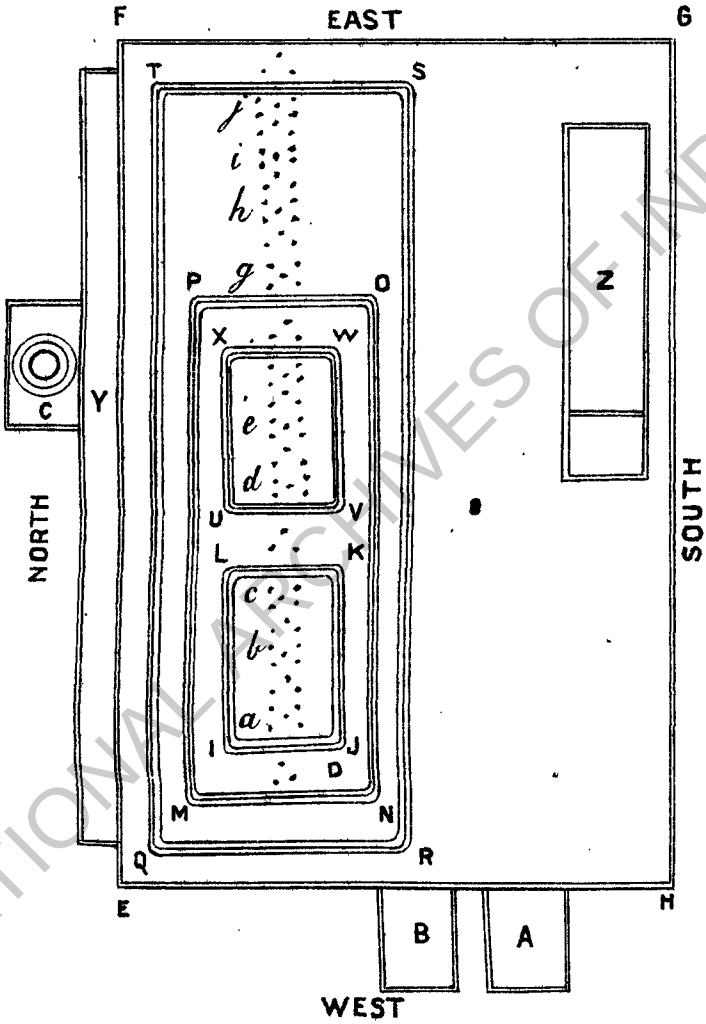

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for the laymen, but common with the priests, who want to qualify themselves for performing religious ceremonies in the inner circle of the temples. So, in the modern Bareshnûmgâh, much of the arrangement enjoined in the Vendidâd is given a permanent form. As said above, they have done away with the digging of the nine *magas* or pits and replaced them by 9 sets of stones; and the intervening spaces between the pits are permanently replaced by sets of stones. It is only the *karshas* or the furrows that are newly made on each occasion of the Bareshnûm, and that part of the process only is now-a-days technically known as "preparing the Bareshnûmgâh." Again, in the modern ritual, there is no fumigation.

Plan of the Bareshnûmgâh.

Plans of the Bareshnûmgâh are given by Anquetil du Perron,[1] Harlez,[2] Spiegel,[3] Darmesteter,[4] and West.[5] But they all are faulty in one respect. They point the arrangement of the pits in the direction North to South, thus indicating, that the candidate for purification comes in from the North and advances to the South. But as a matter of fact, the direction is from West to East. The candidate enters from the West and advances to the East. Again, the plans of Prof. Darmesteter and Dr. West are further faulty, in this, that they point out the last 3 *karshas* to be round the last set of pits. But this is not so. These last three *karshas* are round the central set of the three pits.

The plans given by all these scholars do not give clear separate ideas of (*a*) what a modern permanent Bareshnûmgâh is, and (*b*) what it appears to be when prepared at the time of giving a Bareshnûm to a candidate. I give a plan which gives a view of both, and I will illustrate the process of giving the Bareshnûm by references to it.

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[1] Zend Avesta, Tome II, p. 546.
[2] Avesta, Introduction, p. CLXXVI.
[3] Avesta, Erster Band, Vendidâd, p. 295.
[4] Le Zend Avesta : Deuxième volume, p. 162.
[5] S. B. E., Vol. XVIII, p. 435.

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4. The process of giving the Bareshnûm.

Now we come to the subject of the process of giving the Bareshnûm. I will at first speak (A) of some requisite preliminary preparations and then (B) of the process itself.

The preliminary preparations consist of the following :—

(A.) Preliminary Preparations.

(*a*) Preparing or consecrating the requisites for the purification. (*b*) Preparation on the part of the particular priest who gives the purification. (*c*) Preparation of the Bareshnûmgâh. (*d*) Preparation of the candidate.

(*a*) Preparing necessary requisites for the Bareshnûm.

At first, two Bareshnûmwâlâ [1] priests who have previously performed the great *Khub* [2] ceremony, carry to the Bareshnûmgâh, the following consecrated articles required for the Bareshnûm :— (*a*) The Nirangdin, *i.e.*, the consecrated urine of the cow. (*b*) The Âv, *i.e.*, the consecrated water. (*c*) The Bhasam, [3] *i.e.*, the consecrated ash of the Sacred Fire of the Âtash Beharâm. Besides these consecrated things, the following utensils and articles are required in the Bareshnûmgâh :—(*d*) Two pots-ful of water. (*e*) Two metallic cups. (*f*) The leaf of a pomegranate tree. (*g*) Two Naôgars, *i.e.*, sticks having nine knots. One of these two sticks has a metallic spoon at one end tied with a *kusti* or sacred thread. Another stick has a metallic nail similarly tied at one end. The first three consecrated things are placed within a *pâvi*. [4] This *pâvi* is on the south side of the Bareshnûmgâh (place marked Z in the plan).

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[1] *I. e.*, the priests who have themselves gone through the Bareshnûm purification and who observe all the required observances.

[2] The *khub* ceremony requires the recital of the Yaçna and the observance of certain ceremonies.

[3] भस्म स्नान is said to be a special purification ceremony among the Hindus. भस्म शयिन is one of the several names of Shiva, because he sprinkled ashes over his body. विभूति is their sacred ash (Calcutta Review of Jany. 1905).

[4] *Vide* above, p. 115.

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The purification of the utensils and of the water.

Having placed the above consecrated articles and other necessary things into the Bareshnûmgâh, the two priests perform the *kusti-pâdyâb*, and put on the *padân*. Then one of them first makes *pâv*,[1] *i.e.*, cleans ceremonially the two small metallic cups. In one of the cups, he pours the consecrated urine and throws into it a pinch of the Bhasam or the consecrated ash. Then he makes the two water-pots *pâv* and pours into them a few drops of consecrated water. A few drops of consecrated water consecrate all the water in the pots.

(*b*) Preparation on the part of the particular priest who gives the purification-bath.

After preparing the requisite things as said above, the priest himself takes a bath in the Bareshnûmgâh. He purifies himself with consecrated water before purifying the candidate. One of the above two pots of water is for his use and the other for the subsequent use of the candidate. He goes to an adjoining place enclosed by a *pâvi* (marked C on the plan), recites the formula of Khsnaothra Ahurahê Mazdâo Ashem Vohû, and then unclothes himself. He places his clothes at a little distance from himself on a set of three stones. In doing so, he removes his turban with the *padân* hanging over it. Then, sitting on a big stone, he bathes with the consecrated water contained in one of the two pots placed before him by the other priest on a set of three stones The other priest sprinkles a few drops of the *âv* or the consecrated water on the clothes of the priest. Thus, he symbolically purifies with the consecrated water his clothes also. On finishing his bath, he puts on his clothes and in so doing, he puts on his turban with the *padân* hanging over it. Then throwing his *kusti* on his shoulders, he recites the Kemnâ Mazdâ prayer and then puts on the *kusti*, reciting the Nirang-i-Kusti.

(*c*) The preparation of the Bareshnûmgâh.

Having bathed with the consecrated water, the priest now proceeds to "prepare the Bareshnûmgâh." As said above, in the modern Bareshnûmgâh, the place is all ready with the

[1] *Vide* above, p. 115.

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9 pits, now-a-days replaced by 9 sets of 5 stones each and with the intervening sets of 3 stones each. What is left undone is the drawing of the *karshas* or the furrows which is technically known as "preparing the Bareshnûmgâh." He proceeds to draw the *karshas* as follows: He takes the two Naôgars or the nine-knotted sticks, in his hands, the one with the metallic nail at the end in his right hand, and the other with the spoon in his left hand. Then, going to the place where the sets of stones commence, he places the nailed end of the first stick on the first set of 3 stones—the first extra set marked D in the plan—and stands facing the East. He then recites what is technically called the Dasturi, *i.e.*, he declares, that he performs the ceremony as enjoined by the Dasturs. In this recital, he first recites Khshnaôthra Ahurahê Mazdâo, one Ashem Vohu and five Yathâ Ahu Vairyôs, and then recites in Bâj, *i.e.*, in a suppressed tone, the Dasturi formula.[1] Then he recites loudly three Ashemvohus, and takes the Bâj of Sraôsh upto the words "Vidhvaô mraôtû." Then saying the word Ashem, once loudly, and for the second time in a suppressed tone, he goes to the north-west corner of the limit of the Bareshnûmgâh (marked E in the plan) and draws one *karsha* with the nailed end of the nine-knotted stick round the whole boundary, beginning with the northern side. Some draw this *karsha* within the permanent *pâvi* which shows the inner boundary of the Bareshnûmgâh and others draw it out of the *pâvi* on the inside of the boundary. He slowly proceeds from West to East (E to F in the plan), reciting four Yathâ Ahû Vairyôs during the process. Then he continues on the eastern side (F to G), then on the southern side (G to H), and lastly, on the western side (H to E), reciting three Yathâ Ahu Vairyôs each time. Thus, completing the quadrangle, he draws the first large *karsha* referred to, as said above, in the Vendidâd. Then, he goes back to the row of stones and draws 12 *karshas* round about them. At first, he draws three *karshas* round the first set of the three pits

[1] Herein, he says, that he performs the ritual as enjoined by the Dasturs. *Vide* above, p 64, "The Funeral Ceremonies."

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(I J K L), each represented in the modern Bareshnûmgâh by three sets of 5 stones and shown in the plan by 5 dots. Then, he draws 3 *karshas* round the first six pits, as marked M N O P in the plan; then, thirdly, round all the nine pits as marked Q R S T in the plan. Lastly, he draws three other *karshas* round the middle set, as marked U V W X. When these 13 *karshas* are drawn, the Bareshnûmgâh is technically said to have become *taiyâr* (تیار) *i.e.*, ready for the purification ceremony of the candidate. The priest, who thus prepares it, finishes the Bâj of Sraosh, the first portion of which he had recited at the commencement of the work of preparing the Bareshnûmgâh.

(*d*) Preparation of the candidate.

The candidate for purification first takes his ordinary bath in the morning with the necessary ritual, either at his house or at the Fire-temple. At Naosari, he takes this preliminary bath at his own house, and then goes to the Bareshnûmgâh. As it is a small town, and there are quarters which are strictly Parsee quarters, and the distances to the Bareshnûmgâh and the Fire-temples are not great, one can easily walk from his house to the Bareshnûmgâh, and from there to the Temple, where he has to pass nine days in a kind of retreat. But Bombay being a large city, it is not quite possible to go from one's house to the Bareshnûmgâh in a Temple without running the chance of coming into contact with non-Zoroastrians, from whom he is to keep aloof. So, in Bombay and in other large centres of population, the candidate—and when one speaks of a candidate, he is almost always a priest who goes through the ceremony to qualify himself for the performance of certain religious ceremonies—takes the preliminary bath at the Temple. He puts on a newly washed set of clothes. Then, he goes to the Bareshnûmgâh. If a long interval has passed since his preliminary bath, he performs the *Kusti-Pâdyâb*; if not, he need not perform that.

Then he takes his seat on a piece of clean cloth on the ground within an enclosed *pâvi* (A in the plan) outside the Bareshnûmgâh proper. Then, he is made to say the Bâj, or prayer of grace,

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and is given a pomegranate leaf to chew, and a little consecrated urine to drink in one of the two small metallic cups referred to above. He then finishes the Bâj and recites the Patet. The process is the same as that in the Nân ceremony or in the second form of purification. So, I need not describe it in detail here.[1] He goes through this preliminary preparation before the technical "preparation of the Bareshnûmgâh."

(B) The process proper of the a-reshnûm.

Now, we come to the subject proper of the process of the Bareshnûm ceremony. Two priests are required for the purpose.[2] As said above, one of the priests, the purifier, has himself gone through a purification with consecrated water. He has 'prepared' the Bareshnûmgâh for the purification. The candidate himself is now ready. The second priest now goes in a *pâvi* (Y) outside the Bareshnûmgâh proper, and holds a dog by a chain in his hand. The candidate is now about to enter into the Bareshnûmgâh; but before he does so, the priest who is to purify him retires into the *pâvi* (Z) wherein the consecrated articles are kept. An infected person is supposed to step into the Bareshnûmgâh; so, not only should the consecrated things, but also the priests who are to purify him and to give him a bath of purification are supposed to keep themselves out of the chances of infection and pollution. The *pâvi*, which is prepared by drawing a *karsha* or a furrow round about, protects them.

The candidate now rises from his seat on the ground, leaves the *pâvi* wherein he ate and drank the consecrated things, and steps into another *pâvi* (B). Coming in there, he takes the Bâj. He recites Khshnaôthra Ahurahê Mazdâo, Ashem Vohu.[3] Then he recites in bâj, *i.e.*, in a suppressed or

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[1] *Vide* above, pp. 96 *et seq.*

[2] Yaôshdâçragar dô gan âvâyad (Pahl. Vend. IX, 32); one of them has performed the *khûb*.

[3] Amat Yaôshdaçragar Yasht la kard Yekvimunet lâ Shayad (*ibid.*) Dastur Jamaspji takes the word "Yasht" herefor *khûb*, ખુબા પેહેલવી વંદીદાદનું ગુજરાતી વાંચણ તથા તરજુમો, by Dastur Kaikhosru, p. 106.

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muttering tone, "Humata, hukhta, hvarshta, hu-manashnê hu-gavashnê, hu-kunashnê.....[1].....tan pâk," *i.e.*, "(I go through this ceremony) with good thoughts, with good words and good deeds,[2] and I do this with the intention that the good of this may result to the body of (such and such a person)."

This is a later change, development, or rather, degeneration. The original object of the purification, *viz.*, purification from a kind of pollution or infection, was lost, and the ceremony became a kind of qualification for the performance of some ceremonies. The priests go through this, and are paid for that and for the subsequent ceremonies, Yaçna, &c. At first, they recited the name of the person who had asked them to perform the ceremonies in certain formula recited in the prayers. But, latterly, they began to recite his or her name in the purification ceremony itself.

The candidate then unclothes himself. He is not to speak anything now. If he has to say anything, he must speak in Bâj, *i.e.*, in a suppressed tone. Having unclothed himself, he seats himself on the first set of 5 stones (*a* in the plan) which represent the first *maga* or pit of the original Bareshnûmgâh of the Vendidâd. While proceeding to the seat, he covers his head with his right hand, because a Zoroastrian is enjoined not to walk bear-headed. With another hand, he tries for decency to cover his private part.

The candidate for purification having taken his seat in the *pâvi* or enclosure formed by the *karshas* or furrows, the cause of infection is, as it were, confined within that space. As the infection is not expected to spread, the purifying priest now comes out of the *pâvi*, where he had taken his refuge for the sake of safety. He goes to the candidate to purify him, but always takes care to stand out of the *pâvi* formed by the

[1] Here, he names the person, for whose *naiyat* or intention he takes the Bareshnûm. If it is for himself, he says so. *Vide* above p. 107, n. 1.

[2] The words are here repeated in their Pazend form.

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furrows in which the candidate is seated. He holds the nine-knotted stick with the spoon in his right hand, and the second stick with the metallic nail in his left hand. Then, the candidate places his right hand on his head. The reason why he now puts his right hand on his head is that a Zoroastrian is asked not to speak with an uncovered head.[1] When he has to say anything with an uncovered head, for example, during the bath, he places his right hand over his head, and then says what he has to say. Now, as the candidate has to speak something, as we will see later on, he has to cover his head temporarily with his hand.

The priest who has advanced to purify him now places the spoon-end of the nine-knotted stick on his hand which covers the head. The candidate then places his left hand over the spoon. Care must be taken that the hands of the candidate only touch the spoon, *i.e.*, the metallic part of the stick, and not the wooden part, which, being porous, is likely to catch

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[1] We learn from Herodotus, that the ancient Persians always kept their heads covered. He speaks (Bk. III, 10-12), of the battle, which the Egyptians fought with the Persians at the Pelusiac mouth of the Nile, and in which Psammenitus, son of Amasis, was defeated, and of his visit of the battlefield. There he says, "Here I saw a very surprising fact, which the people of the country informed me of ..... The skulls of the Persians were so weak, that if you should hit them only with a single pebble, you would break a hole in them; whereas those of the Egyptians are so hard, that you could scarcely fracture them by striking them with a stone. The cause of this, they told me, is as follows, and I readily assented; that the Egyptians begin from childhood and shave their heads, and the bone is thickened by exposure to the sun. ..... And the reason why the Persians have weak skulls is this; they shade them from the first, wearing tiaras for hats. Now, I myself saw that such was the case; and I also observed the same thing at Papremis, with respect to those who were slain with Achæmenes son, of Darius, by Inarus the Libyan." Bk. III, 12. H. Cary's Translation, Bohn's Series (1889), p. 174.)

While saying prayers or performing religious ceremonies, a decent head-dress was unavoidably *necessary*. Herodotus says: "When any one wishes to offer sacrifice . . . . . he invokes the god, usually having his tiara decked with myrtle." (Bk. I, 132, *Ibid*, p. 60.)

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germs of infection from him. The priest then recites three Ashem Vohûs and the Bâj of Sraosh up to "Vidhvâo Mraotû," and with the word Ashem, (*i.e.*, Purity), removes from the head the spooned stick. Then going to the *pâvi* where the *âlât* or the consecrated things are placed, and taking, in one of the small metallic cups above referred to, a little of the *Nirang*, goes to the candidate again, pours a little of it in the spoon,[1] and drops it in the hand of the candidate who applies it to his whole body. He repeats this three times.

The Vendidâd (IX, 15-26) enjoins that the application must not be haphazard, but in a particular way beginning from the top of the head to the tip of the toe. It says, that, at first, both the hands must be cleaned or purified with the *Nirang*, so that, with those clean hands, he may clean all the other parts of the body. It says (IX, 15): "At first, both his hands must be washed. If both his hands are not washed at first, he makes his whole body unclean." The *Nirang* after its application to the hand, must be applied to the other parts of the body in the following order: The head, the front part of the face between the brows, the back part of the head, the cheeks, the right ear, the left ear, the right shoulder, the left shoulder, the right arm-pit, the left arm-pit, the chest, the back, the right nipple, the left nipple, the right rib, the left rib, the right hip, the left hip, the sexual parts, (if the candidate for purification is a male, the application must first be on the hind part and then on the front part; but if a female, it must begin on the front and then on the hind part), the right thigh, the left thigh, the right knee, the left knee, the right shin of the leg, the left shin of the leg, the right ankle, the left ankle, the right instep, the left instep, the right sole of the foot, the left sole of the foot, the right toe, the left toe.

The Vendidâd adds, that, with such an application, the Druj-i-Nasu, *i.e.*, the Evil of infection or—to speak in modern

[1] Vendidâd IX, 14.

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scientific language—the microbe of infection leaves the particular part of the body thus cleaned and runs down to the next named part, and, at last, leaves the infected person at the foot, making good his escape in the northern direction.

Now-a-days, the application is not so systematic and not in the same successive order as enjoined in the Vendidâd. It differs in several points :—

(*a*) Firstly, it is a hasty application or rubbing of the Nirang from head to foot. (*b*) Secondly, the Vendidâd enjoins the priest who purifies the candidate to throw or sprinkle the Nirang gradually upon the different parts of the body, one after another. That process would require a very large quantity. But in practice now, the priest gives at once a little quantity, about a tea-spoonful the most, in the hollow of the hand of the candidate who applies that quantity over all the parts of the body. (*c*) Thirdly, in modern practice, the priest drops the *Nirang* in the hands of the candidate three times at each pit. This triple process of dropping it is, perhaps, to replace, and to make up for, the abandonment of the very long and intricate process of the application as enjoined in the Vendidâd. (*d*) Fourthly, it is enjoined, that the words "nemaschâ yâ Ârmaitish izâchâ" (*i.e.*, praise and commendation to Armaiti, *i.e.*, to the Purity of thought) are to be recited by the priest and repeated by the candidate before the first application or washing, but, in practice, they are recited after the first triple application.

Then, to proceed in our description of the process of the Bareshnûm, the priest, after dropping the *nirang* into his hands, retires again into his *pâvi* or enclosure where the *âlât* or the consecrated articles are placed. The candidate is isolated within the *karshas* or the furrows. The isolation is shortly to be broken or dissolved by the other priest who is to present a dog before the candidate.[1] If that is done, the purifier himself, coming within

[1] The isolation of the *pâvis* is said to be broken or dissolved when a contact is made between a person or persons or a thing or things

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the circle of pollution or infection, is likely to catch infection. So, he retires within his enclosure (Z) of isolation for safety. The other priest then advances with a dog held by a metallic chain, and keeping himself at a distance beyond the pâvi,—in this case the first and distant *karsha* or furrow,—presents the dog before the candidate who then touches with his left hand the left ear of the dog.

The Dog in the Bareshnûm ceremony.

I will say a few words here on the use of the dog in this purification ceremony. In the 9th chapter of the Vendidâd, where a lengthy description of the Bareshnûm purification is given, we find no reference to the dog. But it is in its Pahlavi commentary that we find it. There, on the authority of the later commentators, it is said, that "when they (the candidates for purification) pass from one pit to another, the dog may be held before them once."[1] The 8th chapter of the Vendidâd (§, 37-38) also enjoins the presentation of a dog before the candidate. The description of the 8th chapter, though it refers to the Bareshnûm purification, refers specially to the case of an inferior kind of pollution or infection. It is the case of a person who has merely "touched the corpse of a dog or of a man." But the case in the 9th chapter is rather a more serious case—the case of a person who has not simply touched the body but is actually "defiled by the dead." In this latter case, he is supposed to have come into greater contact with the corpse and to have disregarded the observances and restrictions

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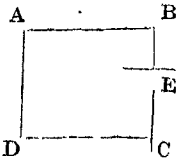
within the *pâvi* and between a person or persons, or a thing or things outside the *pâvi*. For example, suppose the adjoining figure represents a space enclosed in a *pâvi*. The lines AB, BC, CD, DA represent the four furrows of the *pâvi* on the four sides. Now suppose a stick or a handkerchief falls on one of the *pâvis* in the way shown at E. Then, the *pâvi* is said to be connected and so the isolation is said to be dissolved or broken.



[1] "Amat min magh gan magh vazlûnd ayokbâr kalbâ vakhduniyen" Pahlavi Vendidâd IX, 32. *Vide* the Pahlavi Text of the Vendidâd by Dastur Darab P. Sanjana, p. 186, l. 6; S.B.E. XVIII. p. 451.

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enjoined by the then sanitary authorities in the matter of isolation. So, when in the first case (Vendidâd, VIII), *viz.*, that of merely touching the body either accidentally or for some purpose under proper observances, he is to go through mere purifications and baths, in the latter case (Vendidâd IX) of an actual defilement, he is not only to go through the purification, but also through an isolation for 9 days and nights. He was to remain aloof, as we will see later on, for a period of full 9 days and 9 nights, *i.e.*, about 10 days.

Now, the question is : why was it enjoined that a dog should be presented before the candidate for purification ? One cannot speak with authority or certainty, but can advance a probable reason by analogy or inference. The reason seems to be the following :—Of the several means or ways to be adopted to do away with the spread of disease or infection, one was the speedy consumption of the body that was the centre of disease or infection. Consumption by the flesh-devouring animals was one of such ancient prevalent ways. In the Vendidâd, we find a reference to the old primitive way when corpses were exposed on tops of mountains, so that flesh-eating birds and animals, like vultures and dogs, who served as scavengers of Nature may devour the flesh. The dog was a domestic animal useful to the ancient Iranian in many ways. He served as a policeman to guard his house, to guard his fields, to guard his flock. Not only that, but it served him, as said above, as a scavenger of Nature in eating away the flesh of the corpse of a deceased person which otherwise would have gone on decomposing, and then endangering the health of his town. So the dog was, in the eyes of an ancient Iranian, a very dear and useful animal. What is very dear and useful whether that be a man, an animal, or a thing is, as it were, in one sense, sacred. The dog therefore became a useful and sacred animal in the eyes of an Iranian. His great and important services were those of stopping decomposition and of stopping the spread of disease and infection. Such being the case, one of the several objects, why on the death of a person, the dog was brought before the

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corpse for *sagdid*, was, that the dog may see, that a person was dead and that a prey was ready for him. He may, by instinct, know, what was waiting for him. The second object, which arose from the first object and from all the above considerations, was rather more symbolic. The dog, being the scavenger of Nature, and as such, as said above, one of the means for the prevention of the spread of disease and infection, one of the means for keeping pure the earth, air, and ground of God, was the symbol and type of purification. Other thoughts and ideas seem latterly to have been associated with the dog, on account of his other characteristics as a faithful domestic animal. So, from all these considerations, he was brought before a corpse and made to see the corpse. His very eyesight was, as it were, a means of purification. So much for his presence before the corpse.

From the view of his presence before a corpse which was a great centre of putrefaction, infection and disease, the view of his presence before a person who was polluted and infected and who was therefore another, though lesser, centre of infection and disease, was only one step. The dog was a means, a channel, an instrument for purification, for keeping the air, earth and water of God pure. Here, in the Bareshnûm-gâh, there is a candidate, who coming into contact with a corpse, seeks purification, so that, being purified, he may not continue to be a source of danger to those round about him. So, the dog's presence there was thought necessary to emphasize the original object of purification. The dog was one of the instruments of Nature in keeping its products pure. Here is a person, who to avoid any chance of infection, lest his infected condition may be a source of danger, goes through a form of purification. Thus, the presence of the dog before the person, who very likely was as infectious as a corpse, was symbolic and significant.[1]

[1] It appears, that among some other nations also, the dog was used in the ceremony of purification. "The Bœotians had a custom to pass

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Now there does not seem to be any particular significance in the candidate touching the *left* ear of the dog with his *left* hand. As we said above, the candidate had now and then to keep his head covered with his right hand. Again, the dog had to be presented to him from beyond the furrows on his left. So it is only his left hand that was conveniently available. It is perhaps to preserve harmony or uniformity, that he touches the left ear of the dog. Perhaps, it is convenient also on account of the position of the dog. As we said above, the west is the side from which they enter the Bareshnumgâh, and the candidate proceeds to the east. The priest who fetches the dog also comes in from the west. So, the dog, when it is made to stand on the left side of the candidate, with its face towards him, has his left ear conveniently near. There seems to be no other particular signification for this. As to the reason, why the candidate touches the *ear*, it seems to be only to draw its attention to himself. In the East, they generally twist the ear of a person to make him look a *little* sharp if he is careless or indolent. The ear of a child is twisted by a parent or teacher to make it look a little sharp.

The candidate is not to let his left hand touch his body. His hands were cleaned in the above process of the first purification by the *nirang*. Having come into contact with something else,

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between a dog cut in half, as a means of purification. Liebrecht (Liebrecht zur Volkskunde, p. 350) sees here a purifying new birth brought about by a sacrifice. He points out that dogs were often employed as Purification-Sacrifices among the Greeks and Romans" (Journal of the Anthropological Society of Bombay, Vol. III, p. 360 : "The Dog in Myth and Custom Extract from Mr. E. Tyrrel Leith's Notes.") Mr. W. W. Fowler, in the paper on the Roman Lustration (Purification) in his "Anthropology and Classics," describes, on the authority of Livi, a Macedonian method of the lustral process for purifying an army. He says that the method was "to march the whole host in spring before a campaign between the severed limbs of a dog" (p. 108). Cf. The primitive way of making covenants in the Old Testament (Genesis XV, 10, 17. Jeremiah XXXV, 18 et seq.), wherein the contracting parties passed between the two parts of a sacrificed animal. Some attribute this to what they call a "purificatory theory" and others "a protective theory". *Vide* Sir James Frazer's "Folklore in the Old Testament."

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which, in its turn has not been washed, a part of the purity of the hand is said to have been lost by a touch to the dog. So, he must not apply it to his body before purifying it. This he does at the early stage of the next or second stage of purification at the second set of 5 stones which represent the next *maga* or pit.

Repetition of the application of *nirang*, &c.

On the dog being removed from near the candidate, the isolation of the candidate within the furrows is secured and the priest gets out of his *pâvi* or enclosure with the spooned nine-knotted stick in his hand, and recites the Kem nâ Mazdâ prayer upto the word Ashahê. Then while reciting the next word 'nemaschâ yâ Ârmaitish izâchâ' points with his above stick to the second set of 5 stones (marked b, in the plan) which represent the second *maga* or pit referred to in the Vendidâd. That means an intimation that he should now advance further. The candidate thereupon repeats the words 'nemaschâ yâ Armaitish izâchâ,' and advances, towards that set. On his taking his seat there, the priest repeats thrice the above described process of handing some *nirang* for fresh application. The candidate applies it to the whole of his body as described above. The priest again retires to his *pâvi* (Z). The second priest again advances towards the candidate with the dog. The candidate again touches the left ear of the dog. The priest with the dog retires and the first priest again gets out of his *pâvi*, advances towards the candidate, recites the abovesaid Kem nâ Mazdâ prayer as described above, asks the candidate to advance to the third set of 5 stones and gives him the *nirang* for application. Then the priest with the dog again advances. Thus the same process, with the above details and particulars, is gone through altogether for six times on the first six sets of pits which are represented in the modern Bareshnumgâh by the first six sets of 5 stones (a, b, c, d, e, f in the plan).

Application of sand.

On coming to the seventh *maga* or pit (*g*) or the seventh set of 5 stones, the application to the body is not that of the *nirang*, but that of mere

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sand (khâk خاک).[1] The details of the process are the same as those described above in the case of handing the *nirang*. This is done 18 times, *i.e.*, the sand is given 18 times for application. The modern Bareshnumgâh is covered over with sand which is renewed occasionally. So, it is some of this sand that the priest gives to the candidate. Having given this 18 times, the priest again retires to his *pâvi* (Z) and the other priest with his dog advances and the same process of touching the dog is gone through..

Application of consecrated water.

Then the first priest again gets out of his *pâvi* for the 8th time. At this time, before reciting the Kem nâ Mazdâ prayer as described above, he utters "Ahunem varirîm tanûm pâiti," (*i.e.*, "the prayer of Ahuna Vairya or Yathâ Ahû Vairyô protects the body") and then recites the Yathâ Ahû Vairyô formula once. He then asks the candidate, as before, to advance to the 8th pit or set of 5 stones (*h*). On the candidate taking his seat there, the application to the body is neither that of *nirang* nor of sand but of âv, *i.e.*, consecrated water. This he does three times. The candidate applies the consecrated water to his body as he had previously applied the *nirang* and the sand. The first priest retires into his *pâvi* (Z) and the second priest with the dog advances, and the same process is gone through as before. Then, the first priest getting out of his *pâvi* recites "Ahunem Vairîm tanûm pâiti, Yathâ Ahû Vairyô and Kem nâ Mazdâ" as at the eighth stage of the process and asks the candidate to advance to the ninth pit or the 9th set of 5 stones (*i*). Here again he gives him thrice the consecrated water for application as at the 8th set of stones. The whole of the process is the same. But there is this difference, that at this 9th pit or set of stones, the whole process is repeated or gone through twice.

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[1] *Vide* above p. 99, n. 2, for the use of sand as a purifier among the Mahomedans also.

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Then again the first priest gets out of his *pâvi*, recites "Ahunem Vairîm tanûm pâiti, Yathâ Ahû Vairyô and Kem nâ Mazdâ" prayers, as he did three times before (once at the 8th stage and twice at the 9th stage), and asks the candidate to advance to the final stage, *i.e.*, the final or the tenth set (*j*) of 5 stones, which, in the modern Bareshnûmgâh, is generally replaced by a large broad stone on which one can conveniently sit and bathe. Here again, the priest gives thrice the consecrated water for application and the same process is gone through. But, the process of the recital of the prayers by the first priest and the application of the consecrated water by the candidate is repeated or gone through thrice. The process of the presentation of the dog before the candidate by the second priest is gone through twice.

The bath at the last stage.

The first priest, after giving the consecrated water for application for the last time on the last stage, places the small metallic cup on the ground out of his *pâvi*, and makes a small *pâvi* round the cup. He then brings out of his *pâvi* the second pot of water which is consecrated by the addition of a few drops of *âv* or consecrated water and pours a little water out of it into the abovenamed small metallic cup. Then, taking the pot before the candidate, he pours gradually the water out of the pot upon his body. He must take care, that, in doing so, he himself is not besprinkled with water. He must stand beyond the *karsha* or the furrow. This is the final bath. He then once more retires to his *pâvi* and the other priest presents the dog again before the candidate for the last time. He touches it, keeping his hand thus touched, apart. The dog being removed and the contact broken, the first priest gets out of his *pâvi* and recites once more "Ahunem Vairîm tanûm pâiti and Yathâ Ahû Vairyô and the Kem nâ Mazdâ" prayer upto 'Nemaschâ yâ Ârmaitish izâchâ.' The candidate repeats these last words after the priest.

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A table showing the number of applications.

The following table gives a list of the above details of the applications, &c., in the process of the Bareshnûm purification, according to the modern practice:—

No. of the Maga (pit), or the stage, or set of 5 stones.	Kind of the consecrated substance applied.	No. of applications.	Prayer recited.	The presentation of the dog.
1st stage ..	Nirang	3	Kem nâ Mazdâ 1	Once.
2nd ,, ..	Do.	3	Do. 1	,,
3rd ,, ..	Do.	3	Do. 1	,,
4th ,, ..	Do.	3	Do. 1	,,
5th ,, ..	Do.	3	Do. 1	,,
6th ,, ..	Do.	3	Do. 1	,,
Intervening space represented in the modern Bareshnumgâh by 3 stones.				
7th stage ..	sand ..	18	Ahunem Vairim tanûm pâiti, Yathâ Ahû Vairyô and Kem nâ Mazdâ. 1. ..	,,
8th ,, ..	âv (water) 3	3	Do. 1	,,
9th stage. Process repeated.	âv 3 âv 3	6	Do. 2 repeated twice.	Twice.
10th or the final stage.	âv 3 âv 3 âv 3	9	Do. 3 repeated thrice.	Thrice.

This table shows that there were altogether 18 applications of *nirang* or consecrated urine of the ox, 18 of *khâk* or sand and

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18 of *âv* or consecrated water. The first priest recited the Kem nâ Mazdâ prayer only six times and recited that prayer with Ahunem Vairîm Tanûm pâiti and Yathâ Ahû Vairyô seven times. The dog was presented before the candidate 13 times.

Consecrating the clothes.

After the recital of the final Kem nâ Mazda, as said above, the priest fetches the candidate's new set of clothes before him. It was placed aside in the Bareshnûmgâh beforehand. He pours over that suit a few drops of consecrated water from the small metallic cup which he had filled up just a little while ago. Thus, he consecrates the candidate's clothes before he puts them on. He pours the rest of the water out of that cup upon the left hand of the candidate, which had remained uncleaned since he had touched the dog for the last time with that hand. The priest then retires to his *pâvi* again. The candidate now puts on his suit of clothes and places his *Kusti* or sacred thread over his shoulders. He then puts on his Jâmâ or a loose linen overcoat which forms the upper garment of a Parsee's full dress. This garment has always long sleeves. While putting it on in the Bareshnûmgâh after his bath of purification, he is not to pull up these long sleeves, but is to keep them hanging. Then the priest comes out of his *pâvi* with his two nine-knotted sticks in his hands. The candidate then throws the loose low skirt of the right-hand side of his loose hanging gown (Jâmâ) on his left shoulder, placing his left hand under it over the shoulder. The priest places the spooned end of one of his knotted sticks over the abovesaid skirt of the gown. The candidate places his right hand covered with its hanging sleeves over the above spooned end of the priest's knotted stick. In all this, care must be taken that the candidate's sleeves and clothing touch only the metallic spoon but not the wooden part of the stick. Then the candidate finishes the Bâj which he had taken when he had just entered the Bareshnumgâh for purification and just before removing his clothes.[1]

[1] *Vide* above, p. 129.

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When the candidate has individually finished the Bâj, he and the priest jointly again finish the Bâj. Having done so, the priest makes the candidate recite the following formula:—

"Zadeh nasash, sar o tan pâk ashahê ravân (he repeats the words three times), sag asho harbad pâk." (These words also are repeated thrice). The words mean, "The Nasu, *i.e.*, the Evil Spirit of pollution is put down. The head and the body, (*i.e.*, the whole body) have become purified. The soul has been purified. The dog is holy, the priest is holy."

When these words are repeated, the priest lifts up his knotted stick from the shoulder of the candidate who now puts on the sacred thread that was hanging over his shoulders, reciting the Nirang-i-Kusti. This finishes the ceremony of the Bareshnûm purification.

5. Retreat after the Bareshnûm.

Retreat of 9 days.

Though the purification proper is finished, the candidate has still to wait for full nine days and nights before he goes to his usual avocation.[1] After the purification, he retires from the Bareshnûmgâh to the Dar-i-Meher or Fire-temple. Some temples, for example the temples at Naôsari, have a separate place for the purpose, which is called *nâhnkhâneh* (ناهنخان *i.e.*, the place for *nhân*). It is so called because the Bareshnûm also is ordinarily known as nân, the name by which the second purification is known. There, he has still to remain aloof from others. He is not to come into contact with anything. His food and water are to be served to him in his plates and cups by other persons. He has to take his meals during the day-hours. He is to eat with a spoon in a gloved hand and not to use his fingers. He has a separate suit of clothes for the purpose of his meals. He has to say his prayers for the most part of his time, especially at the commencement of the 5 *gâhs* or periods of the day. The

[1] The Old Testament (Numbers XIX) seems to enjoin seven days.

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first three nights must be, as it were, nights of 'vigils,' *i.e.*, when he sleeps, he must sleep in a watchful or wakeful mood, so as not to let his sleep be disturbed by worldly thoughts. If he is disturbed by a nocturnal pollution during the first three nights, he has to repeat the whole of the Bareshnûm purification referred to above.

If the Bareshnûm is gone through for being qualified to perform the *Nirangdin* ceremony which is the ceremony for the consecration of the *gaômez* or cow's urine, a nocturnal pollution during any of the nine days and nights of the Retreat vitiates the whole Bareshnûm, which, in that case, is to be repeated. The priests in this ceremony are expected to pass their time in pure mental thoughts, in devotion and prayer. A wet dream is a proof that they have not done so. So, they are disqualified to perform a religious ceremony in which *gaômez* (urine) and âv (water) are consecrated for the purification—both physical and mental—of others. If those who consecrate a thing are not mentally pure, the things consecrated by them are not expected to have the influence of purifying the body and elevating the mind of others. He only, who is himself pure—both physically and mentally—can make others pure, both physically and mentally. In the case of the initiates or candidates for priesthood (*nâvar*), a similar state of mental purity is expected for a much longer time.

Again, the candidates are not to sit, rest or sleep on wooden chairs or benches or beds, when in the Retreat. They spread their beds on the floor. Wooden things are all avoided. They are not to use water for any purpose except for drinking. They are to perform their *pâdyâb* also with the application of a little *gaômez*. They observe the dry system and use a kind of clay instead of sanitary paper.

The *navshu* baths.

On the fourth day, after their great Bareshnûm purification, they are to go through a bath which is known as the first *navshu*, *i.e.*, the first bath (or,

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wash 'shu') out of the nine nights of the Isolation or Retreat. The process is as follows :—

In the Bareshnûmgâh or in any other clean place covered over with dry sand, a *pâvi* or enclosure is made by drawing three *karshas*. A set of three stones is placed therein for the candidate to sit on to bathe. Then a priest with the Bareshnûm, who has performed the Khûb, makes *pâv*, a water-pot and a small metallic cup. The water-pot is then filled with ordinary pure water. A few drops of the consecrated water are put into it. This consecrates all the water. In the metallic cup is poured a little of the consecrated *gaômez*. The candidate then goes to the place and undressing himself, puts his clothes in an adjoining *pâvi*. He then takes his seat on the abovementioned set of three stones, facing the east. Then the priest who is to give him the supplementary sacred bath, brings the metallic cup containing *gaômez* before him, and places it out of the *pâvi* of the candidate drawing a *pâvi* or *karsha* round about the cup. The candidate then places his right hand over his head and takes the Bâj of Sraosh, beginning with 3 Ashem Vohus. Reciting the Kem nâ Mazdâ upto the word Ashahê, he takes the metallic cup before him and applies the *gaômez* thrice over his whole body. Having done so, he removes the cup out of his own *pâvi*. The priest then brings the pot of the consecrated water and places it before him, drawing a *pâvi* round it. He pours a few drops of the consecrated water out of the pot upon the newly washed set of clothes which the candidate is to put on after his bath. He thus consecrates the clothes also. The candidate then bathes himself. Then, putting on his clothes and placing his sacred thread over his shoulders, he finishes the Bâj, facing the sun. He then puts on his sacred thread. This finishes the first *navshu* bath. If the candidate has gone through the first great Bareshnûm purification in the Hâvangâh, *i.e.*, in the morning he must have his first *navshu* in the morning of the fourth day. If he has gone through it in the Uziran-gâh, *i.e.*, in the afternoon, his *navshu* bath must be had in the afternoon,

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After the *navshu* bath, the candidate again returns to his place in the Fire-temple and observes the regulations in the same way as during the first three days. He then has a second *navshu* bath on the seventh day. The process is all the same, but with this difference, that at this second *navshu* he is given two pots of water. The second pot need not be as large as the first. A small one is generally given. Then again, three more days of retirement are observed. The above process is gone through on the tenth day, but with this difference, that in this third *navshu*, three pots of water are given him to wash his body with. After this final bath, he is free to come into contact with all.

The *Khûb* after the Bareshnûm.

We said above, that it is generally the priests now-a-days who go through the Bareshnûm purification ceremony, and that, that ceremony is held to qualify them for the performance of several liturgical ceremonies. So, to qualify themselves for these, they perform, in the morning of the 11th day,[1] what is called the *Khûb* ceremony. It consists in the recital of the whole of the Yaçna, accompanied by its ritual. A priest who has himself performed the *Khûb* previously, makes him get through this *Khûb* ceremony. This finishes the whole of the Bareshnûm.

The time of the Bareshnûm ceremony.

The Bareshnûm purification, as well as the Nân purification, can be gone through the day-time only, and not at night.[2] Again the Bareshnûm purification, in modern practice, is gone through, only during the dry season[3] and not during the rains. The Naôsari priests stop it from roz Behrâm, month Âbân (the 20th day of the 8th month), up to roz Behrâm, month Farvardin (the 20th day of the 1st month), of the next year. Among the priests of other towns, the days vary somewhat.

[1] In some towns, they do this in the morning of the 10th day itself after the third or final *navshu* and then an ordinary bath.

[2] Pahl. Vend. IX, 32 *amat shap patas dayan yatunet la shâyad*, Dastur Darabji's Text, p. 187.

[3] *Ibid. amat dayan mag-i pavan gomiz vârân vâdunyen la shâyad.*

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The reason seems to be this. As said above, it is enjoined that the place of the Bareshnûmgâh must be dry and free from moisture. But the rains prevent the ground from assuming this state of dryness. Even in the ordinary dry season, if it rains out of season, the purification ceremony cannot be gone through. Not only that, but even if it rains continually for a day or two, during the nine days and nights of the Retreat, one is to abandon his course of Retreat and to repeat the whole Bareshnûm from the very commencement when the weather gets dry and the Bareshnûmgâh gets free of moisture. The reason for vitiation is, that, owing to the continuous rain, he is not likely to avoid rain water falling upon him while going out for purposes of nature to the proper places which are generally detached from the Temples, and while going to the Bareshnûmgâh for his first, second or third *navshu*.

A Bareshnûmwâlâ priest. Causes that vitiate the Bareshnûm.

A priest, who has gone through the complete Bareshnûm purification including the final *Khûb* ceremony, is said to be a Bareshnûmwâlâ priest, *i. e.*, a priest with the Bareshnûm qualification. He is said "to hold" that qualification as long as he observes certain rules and observances enjoined by custom to be held. A priest may hold that qualification for years together, or his qualification may be vitiated or made defective in a short time. When holding the Bareshnûm, he is qualified to perform the religious ceremonies of Bâj, Yaçna, Visparad, and Vendidâd, which are generally performed in a Fire-temple. If he does not hold the Bareshnûm, he cannot perform these, but can perform ordinary ceremonies, such as the Naôjote, Marriage, and Âfringân.

The non-observance of the following regulations and observances vitiate the Bareshnûm: 1. Eating of food cooked by non-Zoroastrians. 2. Non-observance of the Bâj. 3. Long travels and voyages. 4. Swearing or taking oaths. 5. Falling off of the turban from over the head.

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1. Food cooked by non-Zoroastrians.

Bareshnûmwâlâ priests are required to abstain from food cooked, and water fetched, by non-Zoroastrians. Custom in India has gone even further and has enjoined that they must be cooked and fetched by a member—male or female—of the priestly class. Even the holy bread (*Darûn*) which they consecrate in the Bâj, Yaçna and Vendidâd ceremonies must be prepared by members of the priestly class. Upto a few years ago, even the laymen abstained from food cooked by non-Parsees.[1]

2. Observance of the Bâj.

They must commence and finish several daily functions of necessity, with the recital of the Bâj. Some of these functions are the meals, baths and calls of nature, which all have their proper *bajs* or recitals to be made at the beginning and end. These recitals do not take a long time, but they generally begin and end with the *Pâdyâb-Kusti*. The non-observance of these regulations vitiates the Bareshnûm.

3. Long travels and voyages.

Long travels vitiate a Bareshnûm. It is generally so, in the case of long railway travelling. The reason seems to be that while so travelling, it is not possible for the Bareshnûmwâlâ priest to observe the above rules and regulations about saying the Bâjs on the necessary occasions or functions. For example, he must perform the Pâdyâb-Kusti before his meals. To do that, he must have pure clean water fetched by himself or by a Zoroastrian. He must tie and untie his sacred thread. While doing so he must avoid contact with a non-Zoroastrian. All these cannot be done in a long journey by railway train.

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[1] It is said, that about 50 years ago, when the late second Sir Jamsetjee Jejeebhoy, Bart., entertained H. R. H. the late Duke of Edinburgh, the uncle of His Majesty King George, at his bungalow at Khandala (thereafter named as the Duke's Retreat), he had separate tables for His Royal Highness and party and for himself.

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Long voyages also vitiate a Bareshnûm; not only that, but they are held to disqualify a priest on his return to his town from performing the Yaçna, Vendidâd, Bâj and such other higher liturgical ceremonies.

The version of Tacitus on the subject of long voyages.

This is an old Iranian custom referred to by Tacitus, in his account of the Parthian King Valkhash (Vologeses) and his brother Tiradâta (Tiridates), the King of Armenia, who lived in the time of Emperor Nero and who belonged to an orthodox priestly family. They were both kings as well as priests. When called to Rome by Nero, to receive his crown as King of Armenia from his own hands, Tiridates refused on account of his religious scruples to go by sea. Tacitus says on this point: "Neither would his (Vologeses') brother Tiridates refuse coming to Rome to receive the Armenian diadem, but that the obligation of his priesthood withheld him: he would, however, go to the standards and images of Cæsar, and there, in presence of the legions, solemnly receive the Kingdom."[1] Subsequently when Tiridates did go to Rome, he went by land instead of by sea. It is said that even Valkhash (Vologeses) refused to go to Rome by sea, when called by Nero.

Reason for this prohibition suggested by the Vendidâd and supported by the writings of Herodotus and Strabo.

The reason seems to be this: The Zoroastrian books, and among them, the Vendidâd especially, enjoin that no impurities may be thrown into water. If a Zoroastrian finds some rotten thing thrown in water, it is his duty to get into the water and remove it (Vendidâd, VI, 26-27), lest it may infect the water and endanger the health of the living. Herodotus refers to this old Iranian view when he says: "They (the Persians) neither make water, nor spit, nor wash their hands in a river, nor defile the stream with urine, nor do they allow anyone else to do so."[2] Strabo

[1] Works of Tacitus (The Oxford Translation), Vol. I, The Annals, Bk. XV, 24. *Vide* the translation of A. J. Church and W. J. Brodier (1891), p. 296.

[2] Bk. I, 138. Carey's translation (Bohn's series 1889), p. 52.

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also refers to this custom and says: "The Persians never pollute a river with urine, nor wash, nor bathe in it; they never throw a dead body nor anything unclean into it." [1] In long voyages by sea, a Zoroastrian priest has to commit nuisance therein and throw impurities in the sea. So, he is prohibited to go on long voyages. If he does, not only is his Bareshnûm vitiated, but he is prohibited from going through it again. This prohibition seems to stick to the letter and not to the spirit of the original commandment. The prohibition to throw impurities in water was originally in the case of the fresh water of streams and rivers. Herodotus and Strabo refer to the fresh water of rivers. So far, it was good and sanitary. But as it generally happens in the matter of many commandments, the field of operation for the above wholesome regulation was widened and made unduly strict in later times, even as early as in the times of the Parthian dynasty.

4. Prohibition to take oaths.

If a priest holding the Bareshnûm has to go to a court of justice, and there to swear or take an oath, his Bareshnûm is vitiated, and he has to go through it again if he wishes to continue his profession. This custom also seems to be a very old Iranian custom. We find references to it in old Parsee books. Âdarbâd Marespand [2] asks his readers not to swear. The prohibition seems to rest on the oft-spoken characteristic of an ancient Iranian, *viz.*, to speak the truth and nothing but the truth—a characteristic referred to by Herodotus,[3] Xenophon,[4] Strabo,[5] Plato,[6] and Nicholas Demoscenes.[7] To speak the truth was considered, as it were, the birth-characteristic of an ancient Irânian. His word must be taken as true by the opposite party. If it was not, and if he had, in order to support it, to swear or to take an oath, that was, as it were, a slur upon his

[1] 'The Geography of Strabo' (translated by Hamilton and Falconer, 1857). Vol. III, p. 137; Bk. XV, chap. IV, 16.

[2] Pand-nameh, 42. [3] Bk. I, 136, 137. [4] Cyropædia, I. 20.
[5] XV, ch. III, 18. [6] Alcibiades, I, 121. [7] Fragment, 67.

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character. If he yielded and swore, he, as it were, showed his want of self-respect. That being the view, an ancient Zoroastrian was prohibited from taking an oath. The modern custom seems to be a relic of the old idea. So, if a priest has to go to court and unavoidably to take an oath, he is supposed to have gone against an old commandment, and therefore, his Bareshnûm is vitiated. Hence, Parsee priests generally avoid going to courts, especially during the monsoon months, when, owing to the rains, they cannot go through the Bareshnûm ceremony again to qualify themselves for the performance of the inner ceremonies of the Temple. They are very careful to avoid any action that may vitiate their Bareshnûm during the rainy months, because the Farvardegân holidays, during which their services are in greater demand and better paid, occur at the end of the season.

5. Falling off of the turban. The turban and the *padân*, the insignia of priesthood.

The Parsee priests generally wear white turbans. If the turban falls off from their head, even accidentally, that vitiates the Bareshnûm of the priest. The reason seems to be this: Firstly, all Zoroastrians are required to have their heads covered. It is improper to remain with head uncovered. So the falling off of the hat interrupts the observance of the custom. But the most important thing is this, that the turban and the *padân* are, as it were, the insignia of the office of priesthood. When that insignia falls off from the head, he is, as it were, deposed from his sacred office. So, his Bareshnûm, which qualifies him for that office, is considered to be vitiated, and he has to repeat it, if he wishes to continue to perform that sacred office. This custom seems to be an old custom common among some other ancient nations. "In the old religions, one so often finds that the celebrant and assistants officiated with shrouded heads . . . . . The Flemins of Jupiter were forbidden to present themselves in public or even to go out into the open air without their skull-caps, and that, too, by a law so stringent that Sulpicius, when the

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tuft of his fell off accidentally, was deposed from his sacred office."[1]

The *padân* or the piece of cloth, which a Parsee priest puts on over the face while performing religious ceremonies, is also held as an insignia of the qualification of the Bareshnûm. Though it is put on by the priests in other ceremonies also wherein the Bareshnûm qualification is not necessary, still, in the phraseology common among the priests, "padân bândhvu," *i.e.*, to put on the *padân*, means to be qualified to officiate with the Bareshnûm. When the head-priest permits the subordinate priests to go and officiate in the Yazashnagâh of the Temple, he says, "Put on the Padân." When he wants to prohibit somebody from officiating there, he says, "Do not put on the Padân." So when one pulls off the *padân* from over the face of a priest, or when he takes off or throws off the turban from over his head, he deprives him of his qualification and is responsible for the action. The Bareshnûm of the priest, so deprived, is vitiated.

IV. Riman, The Fourth Form of Purification.

Riman purification. Its process.

As said above, the Bareshnûm purification, though originally a purification for those who had come into contact with the dead, especially the dead who died of infectious diseases, has, now, with its accompanying retreat and Khûb ceremony, come to be a form of purification for the priests who wish to perform the religious ceremonies of the inner circle of the Temple. So, now-a-days, those who have come into contact with dead bodies, in ways that have been prohibited, have to go through a comparatively simpler form of purification. It is known as *Riman* purification. We will describe it here shortly :—

The word *Riman* ریمن P. ریمن comes from 'rim,' (Pahl ریم P. ریم or رم from Av. root ri ری Sans. री to ooze, to be foul, to

[1] "Good Words," June 1893, p. 389 : Article on "Hats and Caps" by Geoffrey and Winterwood.

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desecrate) *i.e.*, pus, filth. This word seems to be the same as English 'rheum' meaning "serous fluid secreted by mucous glands." So 'riman' is one that has become polluted by coming into contact with filth from dead bodies. In this form of purification, the services of two persons are required, one of them must be a priest, the other may be a layman. In order to be qualified to purify a *riman* (*i.e.*, the person supposed to be polluted or infected) by this process of purification, the priest must perform the *Khûb* ceremony. The efficacy of his *Khûb* ends with the purification. If he has to perform other ceremonies which require the *Khûb*, he must repeat the *Khûb* ceremony. In the *riman* purification, the âlât, *i.e.*, the consecrated things and the other requisites required, are the same as those in the Bareshnûm.

The place for this purification.

The place of the purification must be one which is the least frequented by people. On such a place, the priest has to prepare altogether nine *pâvis* or enclosures. While preparing these, he is to bear in mind the position of the sun and the direction of the wind. The *pâvis* must be so drawn as not to let the shadow of the *riman's* body fall over the purifier, and thus deprive him of the heat and light of the luminary. Again, they must be so arranged that the direction of the wind may not be from the *riman* to the purifier, lest it may carry any germs of disease from the infected person to the priest. The *pâvis* may be prepared either by digging in the ground, or by spreading sand on the ground in a way which may form a furrow. Generally it is done in the second way. Seven of the *pâvis* must be in one line and two others in a line by the side of this row adjoining the central part of the row. A tenth circular *pâvi* must be drawn at a distance with six

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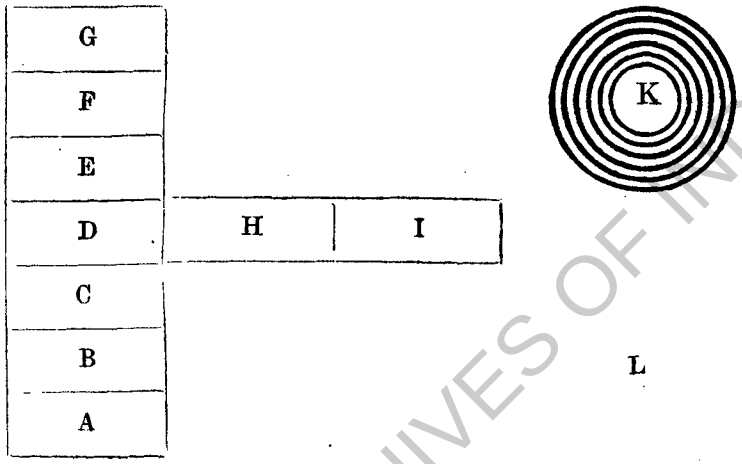
circular furrows. A set of three stones are to be arranged outside this circular *pâvi*.



Description of the plan.

The above plan gives an idea of the place. In the *pâvi* A, the priest first places all the âlât or the consecrated requisites. He then performs the *pâdyâb* and then fetches water from a well in two pots previously made *pâv* or purified by three washings. One of these two pots is large and the other small. Then he puts on tight trousers known as *ijâr* and also the *padân*. Then, as in the case of the Bareshnûm, he makes two small metallic cups *pâv*, and, after having dried them, pours in one a little of the *nirangdin*, *i.e.*, the consecrated urine and the *bhasam*, *i.e.*, the sacred ash, and into another a little of the urine for external application. He then makes the two water-pots *pâv* and throws a little of the *âv* or consecrated water into them. The priest then retires to his *pâvi* wherein the *âlât* are placed. Then the *riman*, *i.e.*, the person who seeks purification, undresses himself at a distance and buries his clothing in the ground. He then comes and takes his stand in the *pâvi* G allotted to him. The second person who has accompanied the priest and whose standing place is somewhere about L gives to the person who is

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riman all the necessary instructions as to where to seat himself etc. He gives these instructions by a show of hands and signs. He is not to speak anything.[1] He must not go so near the *riman* as to let his shadow fall upon himself or to let the wind blow from his direction towards himself. The priest then pours the consecrated urine from the small metallic cup into an empty shell of an egg. This is done to avoid even a drinking cup coming into contact with the lips of the person supposed to be infected. He places the shell so filled and a leaf of the pomegranate in the *pâvi* (marked I). The second person lifts these up and places them in the *pâvi* F. He, by signs, instructs the *riman* to chew the pomegranate leaf and then to drink the consecrated urine three times from the shell of the egg. The *riman* must avoid touching his lips with the shell but try to pour the consecrated urine into his mouth, so that even the shell of the egg may not catch any germs. Having drunk from it, he breaks the shell and buries it in the ground near his place. Then the priest advances from his *pâvi* A to the third *pâvi* C with the *navgireh* in his right hand and the small metallic cup containing the consecrated urine for application in his left hand. From there, by means of the long *navgireh* or the nine-knotted stick, he pours the *gaomez* in the hands of the *riman*. He must avoid touching the hands of the *riman*. He must throw it quickly so that the falling liquid may not even form a current which can transfer the infection. The *riman* then applies the *gaomez* to his body 15 times. Having given the *gaomez*, the priest comes back to his first *pâvi* A, takes a little sand from there and goes to the third *pâvi* C again, and gives as above the sand to the *riman* 15 times. The *riman* rubs the sand over his whole body. The priest then coming back to his *pâvi*, takes the small pot of consecrated water with

[1] Compare what is said of the restrictions in the Plague of Florence in 1340: "Nor was it (plague) given by conversation only with or coming near the sick, but even by touching their clothes or anything that they had before touched" (Quoted in the *Times of India* of 27th December 1898).

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him and similarly pours that water to the *riman* 15 times for application as above. He then coming back to his *pâvi* takes the large pot of water and places it in the *pâvi* I. The second person takes it from there and instructs the *riman* by signs to leave his *pâvi* G, and advance to the place of his final bath K. The *riman* does so. Then the second person, standing at some distance from him, pours from the pot gradually the water on his body. He is to take care that he is not besprinkled with any water from the body of the *riman*. He is to pour the water three times over his body. Thus washing his body, the *riman* puts on a new suit of clothes fetched near him by the other attendant. He then puts on the sacred thread reciting its usual *nirang*. This finishes the process and the person is now purified.

Old Iranian Purification and Modern Plague Operations.

All the Iranian injunctions about purification as enjoined in the Vendidâd, and to a certain extent, as observed now, appear to have at first the object of securing safety from disease. They seem to have been framed in the times of a great epidemic. The plague operations of modern times in India, especially in the first two or three years of the plague, have shown, that these injunctions had their use in those early times, and have their use even now, if observed in the spirit and not in the letter. We would compare here some of the above injunctions with modern regulations, enjoined in the times of plague in its early stages in Bombay in 1897 and 1898. Some of these were enforced so strictly that they even led to public riots.

1. Purification or disinfection of infected houses.

The houses where plague cases occurred were disinfected. In case of tents, they were removed and sterilized. A number of houses were fumigated with sulphur and other substances. There is a corresponding injunction in the Vendidâd to fumigate the house or to remove the house if removable, *i.e.*

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if it is a hut or a tent. The dwellers were to leave the houses for a time.

2. The *Hamrit* of the Parsee books and the "Contacts" of modern times.

Those who came in contact with plague cases, for example members of the family in which a plague case occurred, were called "contacts" by Plague officers. There were separate isolated "contact camps" for them. The regulations for these people were at times so hard that they caused great heart-burning. In a Parsee camp at Dâdar, it was enjoined by a Plague Medical Officer in charge of the district, that the inmates of the camp must not be allowed to move out of the camp and to go to the bazar to fetch their daily things, but that a person—an outsider—may be appointed to take orders from these people and fetch things for them. As the Secretary of the Institution that erected these camps, I had to protest to the Plague Committee against too hard an enforcement of this rule, and relief was granted. But, I think that the European Medical Officer was a better follower of the Vendidâd in this matter than myself.

3. The *Patrits* of the Parsee books and the "Evicts" of the modern times.

Those, who did not come into contact with plague cases, but came into indirect contact with the "contacts," were called "evicts," and they also were asked to go out to camps. Both these classes of people had to remain in camp for at least a period of 10 days known as the "incubation period." The "contacts" were asked to hold little intercourse with others outside the camp. The "evicts" were allowed to go out, but were carefully watched. These "contacts" of the modern plague phraseology were the "*hamrits*," and the "evicts" were the "*patrits*" of the old Parsee books. According to the Vendidâd also, the immediate "contacts" had to go through a purification-isolation for 10 days.

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4. The baths and fumigations of the Vendidâd and of modern times.

In the first years of the plague, people leaving infected towns and districts were made to go through a bath with disinfecting substances. On railway stations like that of Ânand, passengers had to get down and go through such baths before proceeding further. In some places, they had to go through fumigation. For example, the Baroda State had ordered at one time, that people going to Naosari, one of the towns under its jurisdiction, and the headquarters of the Parsee priesthood, were, before they went to the town, to go through fumigation in a house adjoining the station. It is said, that even the Head Parsee Priest of the town, on returning to Naosari from a visit to an adjoining town, was made to submit to this fumigation; and he took some offence at this compulsion, not remembering, perhaps at the time, that what he was then enjoined to do, was a form of the injunction of his own Vendidâd, where a person, after passing through the Bareshnûm purification, was enjoined to go through a fumigation (Vendidâd, IX, 32). The *Yaôzdâtar*, *i.e.*, the priest or the officer who made the person pass through the purification, was required to be a person well versed in his work of ensuring perfect purification. If he did not know his work well or if he failed in his duty, he was condemned as a man who brought disaster upon his city (Vendidâd IX, 51).

5. Conversation with the infected.

It is said [1] that in the 14th century, at the time of the plague in A.D. 1340 at Florence, it was believed that even conversation with an infected person transferred disease from one to another. In the *riman* purification, it is a custom that the purifier and the person going through the purification must not speak, and the former must take his stand in a position which would avoid even the current of wind from the latter.

1 *Vide* above, p. 156, n. 1.

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6. Destruction of things suspected of contact.

As in the Vendidâd, so now-a-days, things, that are supposed to have come into contact with the dead body of an infected person, are enjoined to be rejected, or if used, to be used only after certain disinfection (Vendidâd, VI, 42-43; VIII, 12-15; 28-35; 73-75).

7. Burial prohibited.

Scientific opinion believes that plague germs remain buried in the ground together with the dead body and thrive again after a number of years on getting an opportunity. "Even after the lapse of several hundred years microzymes, or disease-producing organisms, were found to be alive and as active as ever and became the cause of death to hundreds of workmen engaged in digging up ground which had been a burial place of some who had died of the plague of Modena, 300 years before. In fact, the plague was started anew and so killed thousands more."[1] It is with this idea that burial seems to have been prohibited in the books of the Parsees. Herodotus refers to this ancient prohibition (I, 140). Strabo also refers to it (Strabo's Geography, Bk. XV, chap. III, 20). According to the Vendidâd, the place where a corpse is buried is not considered to be pure and safe to live upon, for a period of at least 50 years from the time of the burial (VII, 48).

As said by Prof. Darmesteter, with the Irânians, the question of a man's death was not the question of his death alone. "In the death of a man, there is more involved than the death of one man: the power of death, called forth from hell, threatens from the corpse, as from a stronghold, the whole world of the living, ready to seize whatever may fall within his reach, and 'from the dead defiles the living, from the living rushes upon the living.' When a man dies in a house, there is danger for three days lest somebody else should die in that house.[2]

[1] "Scientific American," 1888.

[2] Sad-dar, Chap. LXXVIII. S. B. E., Vol. XXIV, p. 341.

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"The notion or feeling, out of which these ceremonies grew, was far from unknown to the other Indo-European peoples: what was peculiar to Mazdaism was that it carried to an extreme, and preserved a clearer sense of it, while elsewhere it grew dimmer and dimmer, and faded away. In fact, when the Greek, going out of a house where a dead man lay, sprinkled himself with water from the ἀρδανίου at the door, it was death that he drove away from himself. The Vedic Indian, too, although his rites were intended chiefly for the benefit of the dead, considered himself in danger and, while burning the corpse, cried aloud: 'Away, go away, O Death! injure not our sons and our men!'" (Rig-veda X, 18, 1).[1]

I will close this subject with a short account of purification among the ancient Hebrews and Romans, with a view, that the reader may see, at one glance, some points of similarity, between the Iranian purification and the Hebrew and Roman purification.

The Iranian purification and the Hebrew purification.

With reference to the similarity between the purificatory regulations of the Iranians and those of the ancient Hebrews, we read in the Old Testament, of the unclean being removed out of the camp. And the Lord spake unto Moses, saying, "Command the children of Israel, that they put out of the camp every leper, and everyone that hath an issue, and whosoever is defiled by the dead: Both male and female shall ye put out, without the camp shall ye put them; that they defile not their camps, in the midst whereof I dwell."[2] We find some points of resemblance as follows:—

1. In place of the consecrated *gaomez*, the Hebrews had what they called the "water of separation." It was produced as follows: An unyoked spotless red heifer was slayed in the presence of the priest who sprinkled her blood before the

[1] S. B. E., Vol. IV, Vendidâd, Introduction V.3, 1st ed., pp. LXXXVI.
[2] Numbers V, 1-3.

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tabernacle seven times, and burnt her with all her skin, flesh, blood, and dung. Cedar wood, hyssop, and scarlet which, as it were, here took the place of the *urvâsna*, *vohû-gaona* and *vohû-kereti* of the Vendidâd, were burnt with the heifer. [1] A man that was clean was to gather up the ashes of the heifer so burnt, and was to "lay them up without the camp in a clean place . . . for a water of separation" which was "a purification for sin." [2]

2. The Iranian Bareshnûm, the purification of one who had come into contact with the dead, lasted for full nine days. The Hebrew purification lasted seven days. "He that toucheth the dead body of any man shall be unclean seven days." As in the Iranian Bareshnûm, so in the Hebrew purification, there was one purification on the third day (the first *navshu* of the Bareshnûm) and the second on the seventh day. As the unclean man in the Iranian Bareshnûm is asked to keep himself away from a place of worship, so among the Hebrews, he was to keep himself away from the holy tabernacle. Among the Hebrews, even one, who "toucheth a bone of a man, or a grave, shall be unclean seven days." [3]

3. Ashes played an important part in the purification ceremonies in both. In place of the ashes of the burnt heifer, the Iranians had the *bhasam* or the ashes of the sacred fire of Atash Beharâm.

4. Among both, if a man died in a tent, the tent became unclean. Among the Hebrews the uncleanliness extended to "all the vessels, and upon the persons that were there." [4]

5. Among the Iranians, the *yaozdâiar* or the purifier is required to take all possible care to secure himself from any contact with the unclean. Among the Hebrews also, the

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[1] Numbers XIX, 2-6. [2] *Ibid.*, 9.
[3] Numbers XIX, 11 and 16. [4] Numbers XIX, 14-18.

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purifier, the person "that sprinkleth the water of separation" is required to wash his clothes. He was taken as "unclean until evening."

6. Among both, any person, whom the unclean touched, himself became unclean.

The Iranian purification and the Roman purification.

The ceremony of the Bareshnûm purification of the ancient Persians and the modern Parsis reminds us of two kinds of purification known to the ancient Romans.

(1) One was that of the *taurobolium* or blood-bath in the worship of the Mother, the goddess Cybele which worship the Romans are said to have admitted into Rome from Prygia, with all possible pomp and dignity, in order to have its protection and help against Hannibal who was overrunning Italy. The *novena* or the fast of nine days in this ceremony reminds us of the nine days (*noh-shab*) Retreat of the Bareshnûm ceremony. In the ceremony of Cybele, "the votary was placed in a pit covered with a grating of planks pierced with holes, on which a bull and a ram were slaughtered, so that the blood dropped through on to the recipient below." [1] Thus, we see, that pits or holes and bulls had their use in the Roman *taurobolium*, just as they had in the Iranian Bareshnûm. The worship and ceremony of this goddess are connected by some with the worship of Mithras which had spread in the West. This Mithras of the West was the Mithra of the ancient Iranians, and it must be remembered, that, even now, the temple, where the Bareshnûm purification ceremony is gone through, is spoken of as the Dar-i-Meher, *i.e.*, the Port or the Gate of Mithra, Meher being the later Persian form of Mithra. The ancient Iranian worship of Mithra, the Yazata or Angel of Light, while passing to the West had much degenerated. Here, we have an evidence of this. When the Iranians used and continued to use the

[1] *Journal, R. A. S.* of 1917, p. 704. Article on "The Most Ancient Goddess Cybele," by Mr. F. Legge.

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Gaomez, the urine (mez) of the cow or the bull (gao) after consecration, the borrowers of the mysteries or the rituals in the West resorted to blood sacrifices in which they slaughtered bulls. It is possible, that the degeneration in the West may have reacted to some extent here and there on Irân, but, on the whole, the original object of purification, the physical, mental and moral purification, was not lost sight of, but was always in view. Of the Roman celebration of the goddess Cybele, it is said, that (*a*) "it was thought to have a magical effect on the votary, who often records on votive tablets and altars that he or she has been by it 'reborn unto eternity.' (*b*) It also seems to have been performed, like the Catholic Mass, for the benefit of others, since we hear of its being celebrated for the health of the emperor, the success of the Roman arms, and other like purposes." [1]

We may say that upto about 60 or 70 years ago, as in the case of the Cybele celebration among the Romans, so among the Parsees, very young girls, of the age of about ten or under, went through the Bareshnûm purification. Even now, some priests go through the purification for, what Mr. Legge speaks of, as "the benefits of others."

(2) The second Roman purification of which we are reminded is that known as the "lustratio." A paper on "Lustratio" by Mr. Fowler [2] suggests many thoughts of similarity :

(*a*) As among the Parsees, so among the Romans, the original idea of purification or lustratio arose from the idea of removing impurities caught from "some mysterious miasmatic contamination," [3] corresponding to the Druj-i-Nasush of the Iranians.

(*b*) Water, bull's blood, fire, sulphur, laurel, wool, and pine twigs formed some purificatory materials among the Romans. Water, bull's urine, fire or rather its product, ashes, and

[1] *Ibid.*, p. 704.

[2] "Anthropology and the Classics," by W. W. Fowler, edited by Mr. R. R. Morett,

[3] *Ibid.*, p. 170.

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some fragrant plants for fumigation were the materials among the Iranians. The Romans also used "strips of the skin of a victim." The Iranians had nothing of the kind of victims or animal sacrifices. They had the consecrated urine of the bull. The Romans had a cake also as a holy ingredient. Among the Parsees, the candidate had to chew a pomegranate-leaf, but the purifying priest wanted *darun* or sacred breads for performing the *khub* which qualified him to do his work of purifying the candidate.

(*c*) The Romans associated their lustratio with processions, or "slow-ordered movements in procession, so characteristic of the old Roman character." In the case of the Bareshnûm among the Parsees, in an old Parsee centre of priesthood like Naosari, we find that, at times, some parents invite their near relatives and friends at the Bareshnûmgâh to witness the purification of their son when he goes through the Bareshnûm, which precedes his initiation into priesthood. Those assembled then follow after purification, the candidate on foot, forming a small procession to the temple where the candidate goes through his nine days' retreat.

(*d*) In the case of the Roman *lustratio* Mr. Fowler draws a line "between a magical period and a religious period."[1] In the case of the Iranian Bareshnûm I would distinguish the periods as physical and spiritual (*tani* va *ravâni*). At first, the Bareshnûm was meant as a purification from the contact with the dead or from physical impurities, and then a spiritual signification began to be added. Among the Romans the idea of purification was extended from men to animals and even to armies and cities. With this extension of ideas, the periods of lustration, which came to be known as lustrums, came to be utilized in the case of armies, for reviews of troops, and in the case of cities, for taking the census. The ancient Hebrews also had, in their purificatory ceremonies, some connection

[1] *Ibid.*, p. 171.

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with their system of census. The very name 'Numbers' for one of their Old Testament books signifies that.

(*e*) Among the Romans, February was the month of purification. The month was so called from *februare* (to purify). Among the Parsees, the last ten days of the year are generally the days for the second kind of purification, *viz.*, the *nâhn*.

(*f*) The Romans had, what are known as, their "boundary-lines" in their wholesale purifications of cities. These boundary-lines correspond, to a certain extent, to the Iranian *Kashas*.[1]

The ancient Egyptians also had some purificatory ceremonies for their priests. According to Maspero,[2] the officiating priest must carefully wash-*nabu*—his face, mouth, hands and doby; and so necessary was this purification, that from it, the professional priest derived his name *nibu*, *i.e.*, the washed, the cleaned. Similarly, at times, Parsee priests were spoken of as *nâhniâs* from *nâhn*. Water, in which natron &c. had been dissolved, was used as a purifying agent, both for application and drinking. Such water was perfumed with specially prepared incense.[3]

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[1] *Vide* my paper on "The Kashas of the Iranian Bareshnûm and the Boundary-lines of the Roman Lustrum," *Journal of the Anthropological Society*, Vol. VIII, No. 7, pp. 520–30.

[2] "Dawn of Civilization," p. 123.

[3] A short History of the Egyptian People by Dr. Budge (1910), p. 200.

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CHAPTER VI.

PURIFICATORY PROCESSES AND CUSTOMS IN DAILY LIFE.

We will now speak about the purification of things infected, or supposed or suspected to be infected, and of the purificatory processes or customs observed in daily life.

Purification of a house.

Not only is purification necessary for a man who has come into contact with a dead body, but it is necessary in the case of the house where such a death has taken place and in the case of things that have come into contact with such a dead body. In the case of the house, it is enjoined, that, after the removal of the dead body, the house may be purified, or, to speak in modern terms, may be disinfected or fumigated, by burning in it the wood of trees like *urvâsana, vôhuguona, vôhu-kereti* and *hadhâ naepata.*[1] The smoke of the burning wood of these trees was believed to have possessed a disinfecting result. In the case of removable houses, such as tents and huts, it was enjoined that they may be removed from the place where death took place and then disinfected as above.[2]

Purification of things that have been defiled.

Besides the house, there are other inanimate things, which also get defiled, and they, in their turn, are likely to be the medium of infection. So, just as men require purification, these things also require purification, though that purification is of a simple

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[1] Vendidâd, VIII, 1-2. These Iranian plants seem to have had the same properties as the *hyssop* of the Bible (Old Testament, Numbers XIX, 18).

[2] Vendidâd, VIII, 3. *Cf.* the Old Testament, Numbers XIX, 14-18, "When a man dieth in a tent: all that come into the tent, and all that is in the tent, shall be unclean seven days . . . . . And a clean person shall take hyssop, and dip it in the water (*i.e.* 'the water of separation' made of the ashes of a red heifer) and sprinkle it upon the tent."

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nature. The following are the injunctions of the Vendidâd for the purification of these things :—In the case of the bedding of the deceased, if it is spoilt by any excretions of the deceased, it must be rejected altogether. If it is not so spoilt, it may be disinfected with cow's urine and used again.[1] If the bedding consists of things made of leather, there must be three washings with cow's urine, three rubbings with some disinfectant clay and finally three washings with water. It must then be exposed in the air for three months before being used again. If the bedding consists of linen things, all the above cleanings and washings must be made six times and the exposure in the air must last for six months.[2] If wooden things, fodder and grain have come into contact with dead bodies, a certain portion of these, that may have come into direct contact with the impurities, shall be rejected, and the rest must be purified and exposed in the air before being used.[3] In the case of metallic utensils, the purification depended upon their specific gravity. Gold being the least porous, and so the least likely to hold infection, golden utensils required only one purification ; silver ones, two ; iron three, and so on.[4]

Some purificatory processes in daily life.

In the consideration of the principle of purification, one fact must be borne in mind, and that is, that, according to the old Iranian idea, which to a great extent may be considered the modern hygienic idea, not only does death spread uncleanliness, but whatever goes out of the body also spreads uncleanliness. So, the following things are unclean and require a kind of purification :—(*a*) Breath or saliva from the mouth ; (*b*) Nails of the fingers or toes, when separated from the body ; (*c*) hair when cut from the body ; (*d*) issues both from males and females.

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[1] Vend. VII, 12-14.

[2] *Ibid.*, 15.

[3] *Ibid.*, 28-35.

[4] *Ibid*, 73-75. *Cf.* Old Testament, Numbers XIX, 15, where open essels in the tent where a man died, were taken to be unclean.

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(a) Uncleanliness of breath or saliva. Pollution of drinking from the same cup.

If a person drank from a cup or vessel, touching his lips with the cup or vessel, no Zoroastrian must drink from that cup until it is washed with water. This is enjoined to avoid the risk of catching the germs of any disease, which the first drinker may be suffering from. These germs may have passed with his saliva to the sides of the cup.[1]

Glass or metallic cups from which one person has drunk, touching his lips with it, must be washed and purified. It is after this washing that another person can safely drink from it. In the case of cups made of clay, the clay being porous and so likely to imbibe germs of disease, it is believed, that they are not likely to be sufficiently free from danger even after washing. Porcelain though glazed, has some risk. So, custom has enjoined that priests, observing the Bareshnûm, who are expected to observe all forms of purity, must not eat or drink from clay, wooden and porcelain vessels or cups.

The breath or the saliva being unclean, it is a Parsee custom, that when a priest goes before the sacred fire or when he says his prayers with the *myazd*, or the sacred offerings like fruit, flowers, &c., before him, he is to put on a *paiti-dâna* or *padân* over his face,[2] so that the sacred fire or things may not be pollut-

[1] The following paragraph in a Medical Journal shows that the above injunction is very useful from the point of health: "An educational "journal contains a warning against the common drinking cup in school, "as a means of infective contact. The children should be instructed to "provide themselves with individual drinking-cups. Parents must be "given to understand, that if the child does not have a drinking cup, it "will not be possible to drink in school. The mouth of every consump-"tive contains the germs of the disease, and the transference of these "germs from the sick to the healthy child by means of the common "drinking-cup is the easiest accident possible."—*Good Health*, September 1905.

[2] This custom is alluded to in the Pahlavi commentary of the Vendidad (Padâm-i vini ayônâk or ayotâk) *i.e.*, the padâm must properly be over the nose. (XVIII, 1).

"This principle appears not to have been peculiar to the Zoroastrian ryans, for the Slavonian priest in Arkona was enjoined to go out of

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ed. Again for this reason, the Parsees are not to extinguish the fire or a lamp by their breath, *i.e.*, by blowing over it.[1]

(*b*, *c*) The pollution of nail and hair.

When nails are pared or hair cut, they must not be thrown at haphazard, but they must be buried carefully in the ground. The Vendidâd (XVII) enjoins, that they must be buried in a dry place at some distance from the house in a well-dug hole. It further enjoins that they should be buried with the recital of a certain formula of prayer. According to the modern practice, it is the priests only—and of those also very few—who bury the nails with the recital of the Bâj. The hair are rarely buried but they are carefully cast aside. When the head is shaved or the hair cut, it is usually the practice, to bathe after the process.[2]

(*d*) Pollution after issues.

Issue makes the person, whether male or female, unclean. Not only the person, but those who come into contact with him or her, before he or she has purified himself or herself with a bath, gets unclean. In the case of a male, wet dream or sexual intercourse makes him unclean and he must bathe before he mixes with others. This practice is still observed generally. In the case of priests, wet dreams vitiate the efficacy of certain religious ceremonies in which they may be engaged. Sexual intercourse necessitates a bath for women also. The monthly issue or discharge requires greater restrictions on the part of women.

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the temple, whenever he wanted to draw breath 'lest the presence of the god should be defiled by contact with mortal breath.'" (Darmesteter, S. B. E. IV, 1st ed., p. 168, n. 7)."

[1] The Revayets; Strabo Bk. XV, chap. III, 14. The Taziks still observe this custom.

[2] It is likely, that some other ideas are latterly attributed to the custom of burying the nails and hair. *Vide* my paper on "Two Irânian incantations for burying hair and nails" (*Journal* of the Anthropological Society of Bombay, Vol. VIII, pp. 557-72. *Vide* my "Anthropological Papers," Part I, pp. 340-354).

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Menses, and uncleanliness (Vend. XVI). The Dastânistân or the place for the women in their monthly course.

As said above, according to the Iranian views of cleanliness and uncleanliness, whatever emanates from human body is dead, and so, likely to do harm to the living. So, like nails of hands and feet, and hair, women's menses fall under the same category, and fall under the heading of things that are under the influence of Ahriman, or the Evil Spirit. They are harmful to the health of the living, and harmful even to the women if not properly guarded and taken care of. So, the first care is to provide proper places for women under this condition.

It appears that in ancient Irân, just as every village or a street in a large town had a separate *margzâd, i.e.,* mortuary, where people took their dead from their houses, for the performance of the necessary funeral rites and ceremonies before their removal to the Towers of Silence, so every village or street had also a Dastânistân,[1] or, a house for the women in menses. It was not convenient in every house to provide proper accommodation for them, so, a common house in the village or street was provided. It was enjoined that such a place should be about 15 *kadams* (about 13 yards) distant from household fire, water and places of worship, and 3 *kadams* (about 2½ yards) distant from places frequented by men. (Vend. XVI, 2).

Isolation. Its period.

They were not to touch anything. Anything that they touched became unclean. If they had their children with them, and if these children were to be taken out of their Dastânistân, their hands were first to be washed, and then their whole bodies to be washed with water. If a person touched a woman in her menses, he became unclean. If he did that by chance or unintentionally, he was to purify himself by a bath

[1] The word dastân (menses) comes from Av. dakhshta meaning a sign. Chithra (चित्र), another Av. word for menses, also means a sign, a seed.

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with *gaomez*, *i.e.*, urine and water. If he did that intentionally, he was to be punished and that punishment increased in proportion as his fault was for the first or the second time and so on (Vend. XVI, 14-26). If a person had sexual intercourse with a woman in menses, that was a heinous offence deserving great punishment. The 18th chapter of the Vendidâd enjoins the performance of several good acts of righteousness in expiation of this most heinous of crimes.

The ordinary period of menses was thought to be three days in the least and nine days at the most. She was, under no circumstances, to stop the issue when in the ordinary course of menses. If she stopped the issue by any artificial means, for example, by the use of medicinal drugs, it was a sinful act, as it was likely to affect her health. When she found that she was free from further issue, she must wait one day more before she purified herself. If, after nine days, the woman did not find herself free, she must consider, that that was not her usual monthly course, but was some other illness. Such an extraordinary issue was supposed to be the work of Âhriman or the Evil Spirit (Vend. I, 18-19).

Women in menses were to be given only a certain quantity of food, lest any increase of it may cause greater flow or stronger issue. The Vendidâd speaks of two *dânarês* (*i.e.*, about 1,400 grains) of corn and two *dânarês* of animal food. The persons giving them food are to do so from a distance and not to touch them. They were to take their meals in utensils made of metal and not of clay or wood, because the latter, being more porous than the former, are likely to secret the impurities and thus likely to do harm to the health of those who later on used these utensils again. Again, they are not to use their naked hands for eating, but they are to put on *dastânehs* (gloves) or *kissehs* (*i.e.*, glove-like bags) over their hands and then to eat by means of spoons.

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Purification from menses.

On the day after that on which the issue stops, she has to purify herself by a bath before coming into contact with other persons and things. The Vendidâd enjoined, that she was to bathe or wash herself with *gaômez* and water on three *magas* or pits like those mentioned in the purification ceremonies of the Bareshnûm. Her bedding and outer clothing also were to be washed and cleaned. Those who came into contact with her had also to wash themselves. It seems, that in the times of the Vendidâd, some expiatory ceremony was performed by the women in menses after their purification, *e. g.*, that of destroying a particular number of little noxious creatures that were thought capable of doing harm to mankind. It seems, that at first, this expiatory ceremony was enjoined in the case of extraordinary issues which were the result of the work of the Evil Spirit. The woman's carelessness for her health or indifference for the ordinary laws of health was, as it were, the work of the Evil Spirit. So, some punishment or expiation was necessary for such carelessness. Then, latterly, by some unknown process or for some unknown reason, the expiation was extended even to the cases of ordinary menses.

The Pahlavi books on menses.

Among the Pahlavi books, the Bundehesh (III, 7) speaks of menstruation as the work of Âhriman. The Shâyast-lâ Shâyast (Chap. II, 17, 96) considers the things used by a woman in menses as unclean. Things with which she is in contact just at the time when she knows that menstruation has begun, do not become unclean. For example, if she is on a carpet, and there feels or knows for the first time that she is in menses, the carpet does not become unclean (Chap. III, 2). Similarly, whatever objects that be on her body just at that time,—her necklace, earrings, garments, &c.,—are not unclean if immediately removed; (Chap. III, 4) but if they are not removed immediately, or if they are taken in, or put on afterwards, they become unclean. Her look vitiates the purification

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of the *pâdyâb* and consecrated things. When the issue stops, she must at least wait for one day before she bathes and purifies herself. Things that pass through her hand may be considered clean after being washed with *gaômez* and water.

The Persian Sad-dar (Chaps. XLI and XLVIII) also speaks of the above and similar other injunctions. The injunction, of the later writings are more strict. Dastur Darab Pahlan, in his Persian Farziât-nâmeh, gives the following injunction, based on what he calls Pahlavi Zend and Pazend writings. (1) On finding the symptoms, the woman is to change at once her ordinary clothings. (2) She is to seek a sequestered place and keep herself away from, or not see, water, fire, holy man, the sun, moon, sky, mountains, stars and trees. (3) Whatever she sees, suffers harm or diminution (*jurm* جرم) (4) While eating, she must put on, on her hands, a piece of old cloth (*raku* رکو) and eat with a spoon; while drinking, she must not let a single drop of water fall over her body. (5) She must thus keep herself aloof for from three to nine days, and then wash herself with *gaomez* and water. (6) If she has unwittingly failed to observe any of these regulations, she is to say a *patet* or repentance prayer. Dvâzdah hamâst [1] is the proper atonement for her faults in this matter. She may recite that or ask a priest to recite that on her behalf. On the subject of all these notions, Prof. Darmesteter says "The origin of all these notions is in certain physical instincts in physiological psychology, which is the reason why they are found among peoples very far removed from one another by race or religion. But they took in Persia a new meaning as they were made a logical part of the whole religious system." [2]

The present practice.

At present also, most of the Parsee women generally observe the above practices. There are no separate Dastânistâns or houses for menses in Parsee

[1] This ceremony, which nowadays consists of 12 times (dvâzdah دوازده) 12 recitals of the Yaçna, is performed by priests.

[2] S. B. E. IV (1880), Introduction, p. XCII.

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towns or streets, but generally a sequestered part of one's own house is chosen for the purpose. The down-floor of the house was thought to be the proper place. But nowadays, in a crowded city like Bombay, the down-floor, instead of being a quiet and healthy place, such as that contemplated by the early injunctions of the Vendidâd, is generally quite the contrary. So, most women in menses pass the period of menstruation on their upper floors, but in an isolated way. Every family has a separate iron cot for the occasion and a separate bedding, &c. They are supplied their meals from a distance by others and they neither come into contact with others, nor do they touch other things or do household work. The very rigorous isolation enjoined by the later books is not observed, but anyhow, some kind of isolation and separation is maintained by the generality of women. In the matter of taking food, very few use spoons now, though upto about 25 years ago, that was generally the case. In the matter of purification, they observe the bath enjoined by the early books, but the Vendidâd injunction of bathing over the three *magas* is not observed at all. A separate place of bathing and for purposes of nature for women in this condition is generally provided in Parsee houses. No expiation ceremonies as those hinted in the Vendidâd are observed now, but, up to twentyfive or thirty years ago, women after their purification by a bath got a Patet, or an atonement prayer, recited by a priest, with a hope that if any injunctions enjoined to be observed in the matter of isolation may not have been observed, the fault may be pardoned.

Similar injunctions of the Leviticus.

Issues or discharges caused ceremonial impurity among the ancient Hebrews and Christians also. (Leviticus, XV). A difference was made between short issues, the result of sexual intercourse or wet dreams and "running issues." In the former case, an ordinary bath brought about purification. In the latter case, a strict isolation was enjoined, and persons or things, that came into contact with the person, his bed, or his things, were held unclean. Earthenware that came into such contact was to

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be destroyed and wooden things to be "rinsed in water." Even after the close of the running issue, the person was to remain isolated for 7 days, and, on the eighth day, he had to seek an atonement, "the atonement for her before the Lord," at the hand of a priest and to make offerings. As to the "contacts" or the persons who had come into contact with the persons who had issues or discharges, they also became unclean. Water was a purifier in their case, and in addition, time itself was a purifier. If such unclean persons or things were left to themselves "until the even", they got purified, as if by the action of the moving purifying air. The children, who remained with the mother during the state of her above uncleanliness, had also to be purified. The Deuteronomy (XXIII) also speaks of these issues and their uncleanliness. It appears that the laws of the Hebrews were to a certain extent more strict than those of the Persians. For example, persons who had *polluta nocturna* were asked to pass the succeeding day out of the Hebrew camp and to return by evening.

Pliny on menstruation.

We find a reflex of the notion of the ancients on this point, as given by Pliny in his Natural History (Bk. VII, chap. XIII) [1], in the later regulations as summed up in the abovementioned Farziât-nâmeh (فرضیات ناصر). Pliny says: "It would indeed be a difficult matter to find anything which is productive of more marvellous effects than the menstrual discharge. On the approach of a woman in this state, must (*i. e.*, wine pressed from the grape) will become sour, seeds which are touched by her will become sterile, grafts wither away, garden plants are parched up, and the fruit will fall from the tree beneath which she sits. Her very look, even, will dim the brightness of mirrors, blunt the edge of steel, and take away the polish from ivory. A swarm of bees, if looked upon by her, will die immediately; brass and iron will instantly

[1] *Vide* Bostock and Riley's Translation (1858) Vol. II, pp. 150-52.

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become rusty and emit an offensive odour, while dogs which may have tasted of the matter discharged are seized with madness, and their bite is venomous and incurable. In addition to this, the bitumen . . . . . which is peculiarly tenacious and adheres to everything it touches, can only be divided into separate pieces by means of a thread which has been dipped in this virulent matter. It is said that the ant, even an insect so extremely minute, is sensible of its presence, and rejects the grains which it has been carrying and will not return to them again." Pliny says in another chapter (Bk. XXVIII, ch. 23), "Young wives . . . . . are injured immediately by the touch of a woman in this state; and both rue and ivy, plants possessed of highly medicinal virtues, will die instantly upon being touched by her. Much as I have already stated on the virulent effects of this discharge, I have to state in addition that bees, it is a well-known fact, will forsake their hives if touched by a menstruate woman; that linen boiling in the cauldron will turn black, that the edge of a razor will become blunted, and that copper vessels will contract a fetid smell and become covered with verdigris, on coming in contact with her. A mare big with foal, if touched by a woman in this state, will be sure to miscarry; nay even more than this, at the very sight of a woman, though seen at a distance even, should she happen to be menstruating for the first time after the loss of her virginity or for the first time while in a state of virginity . . . . . Fire itself even, an element which triumphs over every other substance, is unable to conquer this. . . . Indeed, so pernicious are its properties, that women themselves, the source from which it is derived, are far from being proof against its effects; a pregnant woman, for instance, if touched with it, or indeed if she so much as steps over it, will be liable to miscarry."

The later Parsee writings attribute many of the above-said noxious effects referred to by Pliny to the menses of women. The injunctions of the Vendidâd do not go to such an extent. Much seems to have been borrowed latterly.

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CHAPTER VII.

INITIATION CEREMONIES AND CUSTOMS

I. THE *NAÔJOTE*. THE INITIATION OF A ZOROASTRIAN CHILD INTO THE FOLD.

Two kinds of initiation.

By initiation, we mean an introduction into a certain religious organization, by the performance of certain rites and ceremonies. Of this kind of initiation, the Parsees have two: (i) The *Naôjote*, which is the initiation of a Parsee child into the fold of the Zoroastrian religion. (ii) The *Nâvar* and the *Martab*, the two grades of initiation into Priesthood. We will at first speak of the *Naôjote* or the initiation of a child into the religion through investiture with a sacred shirt and thread.

***Naôjote*. Meaning of the word.**

The ceremony of investing a child with sacred shirt and thread is called Naôjote.[3] A Zoroastrian may put on any dress he likes. He may dress as an European, Hindu, Mahomedan or as a person of any nationality, but he must put on the *sudreh* and *kusti*, *i.e.*, the sacred shirt and thread as visible symbols of Zoroastrianism. The word *Naôjote* is made up of two words, Pahlavi naô [illegible] (Avesta nava, [illegible] Sans. नव, P. نو, Lat. novus, Germ. neu, Fr. neuf) 'new' and zôt ([illegible] Av. [illegible] nom. [illegible] sans. होत) *i.e.* one who offers prayers, from *zu* [illegible] (Sans. hu हु) to offer prayers. The initiation is so named,

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[1] *The Journal of the Bihar and Orissa Research Society*, Vol. I., Part I. (for September 1915), pages 53-54.

[2] *Op. cit.*, Vol. I., Part I., page 53.

[3] The modern Zoroastrians of Persia call this ceremony *Shiv-Kusti*.

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because, it is after its performance, that a Zoroastrian child is said to be responsible for the duty of offering prayers and observing religious customs and rules as a Zoroastrian.[1] The ceremony of Naôjote among the Parsees corresponds to that of Confirmation[2] among the Christians.

The age for this investiture.

Seven is the age at which it is enjoined to initiate a child. According to Herodotus (I, 136) and Strabo (Bk. XV, chap. III, 18), the ancient Iranians commenced the education of their children at the age of five. It seems, that a part of that education was religious education which prepared them for this ceremony of investiture. Plato (First Alcibiades 37) gives the age of education as seven. This then must be the age of the regular commencement of secular education after the religious investiture with the sacred shirt and thread. The Vendidâd (XV, 45) and the Dînkard (Vol. IV, chap. 170)[3] support Plato's statement. In case a child is not sufficiently intelligent to understand the ceremony and to know its responsibilities, it is permitted that the ceremony can be postponed to any age upto fifteen, at which age the investiture must take place. If the ceremony is not performed and if the child is not invested with the sacred shirt and thread at or before the age of 15, the child is said to be claimed by the

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[1] Some, take the word *Naôjote* to be another form of Naôzâd, *i.e.* a new birth, meaning thereby, a spiritual birth. After going through the ceremony, the child undertakes some moral or spiritual responsibility. Hence the word (West S. B. E. XXIV, chap. V, *n.* 1, p. 262). The Shâyast ne Shayast speaks of it as *navid zâdih* (نویذ زادیه), Dr. M.B. Davar's ed., p. 72, l. 1, Chap. XIII, 2) *i.e.* new birth.

[2] "The word 'confirm' is found frequently in both the Old and the New Testaments in various shades of meaning, but with the general sense of *strengthening* and establishing" (Hasting's Dictionary of the Bible). It is worth noting in connection with this meaning, that one meaning of *zu*, the Avesta root of the word *zaotar* is "to be strong" (Sans. हु, P. زور),

[3] Dastur Dr. Peshotan's edition.

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Druj as[1] her own. The Vendidâd (XVIII, 31, 54) represents the evil Druj as claiming four kinds of men as her own. Among these, the fourth kind is that of persons, who, having past the age of 15, go about without the sacred shirt and thread. The Druj says: "He assuredly is the fourth of my those (*i.e.* above class of) men, he, an ill-behaved man, who, after (the age of) fifteen years, moves about without the sacred thread and shirt."[2] The Sad-dar (Chap. X, 1) says, that "it is incumbent on all Behedins,[3] (whether) males or females, who attain the age of 15 years, to bear the sacred thread, because the sacred thread is the waist-belt of humility and the symbol for preserving obedience to God, may He be honoured and respected."[4] If one moves about without the sacred shirt and thread after the age of fifteen, he is said to commit the sin of *vashâd dobârishnih* or *kushâd davârashni*[5] (*i.e.* running about uncovered or naked.)

With the age of the child, at which it is to be invested with the sacred shirt and thread, begins the responsibility of the parents to give a good religious and moral education to their children. It is enjoined, that good religious and moral education should be given to a child at an early age. According to the Pahlavi Ganj-i Shâyagân and the Shâyast lâ Shayast, the parents are held

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[1] Av. [illegible] [illegible] one who does harm, deceives, speaks lies. This is personified as a female evil power.

[2] Vend. XVIII, 54.

[3] *i.e.* Zoroastrians. *Lit.* members of the good religion.

Sad-dar Nasar (Chap. X, 1). Edition of Mr. B. N. Dhabhar, p. 9. According to the 46th Chapter of this book, the period of 15 years includes the nine months of the child being in the womb of the mother. Thus, the latest permissible age for the initiation is 14 years 3 months. *Vide* also the Shâyast lâ Shayast, Chap. X, 13. It also gives the age as 14 years and 3 months (Dr. M. B. Davar's ed., p. 51). S. B. E. Vol. V. (1880) p. 321.

[5] Minokherad II, 35. *Vide* Ervad Tehmuras's Edition with my Introduction, p. 12, l. 9 (S. B. E. Vol. XXIV, p. 11); Virâf-nâmeh XXV, 6; Patet 10.

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responsible, if they fail in this duty and if the child in consequence commits a bad action. On the other hand, the parents are believed to take a share in the meritoriousness, if the child, by virtue of the religious and moral education given to it, does a religious act.[1]

Sudreh, *i.e.*, the Sacred Shirt. Meaning of the word. Its Structure and Symbolism.

The ceremony of Naôjote consists of the investiture of the child with sacred shirt and thread. Before speaking of the investiture itself, I will first speak of this shirt and thread and of their symbolism.

The shirt is called Sadreh or Sudreh. Anquetil Du Perron says, that the word "sadreh" comes from Zend "*setehr paéschenghé*, which means "useful clothing."[2] Dastur Edalji Darabji Sanjana also derives the word similarly[3], and says, that the word *sud-reh* means "an advantageous path." Dr. West[4] takes the word to be Persian "*sud-reh*" meaning an advantageous path. Some derive the word from Avesta "vastra," meaning 'clothing' and say that the word "*sadreh*" is formed by dropping the first letter "v."[5] Mr. K. E. Kanga thinks that the word is Arabic سُتْرَة *sutrah, i.e.* anything which covers or protects (the body).[6] The Dâdistân-i[7] Dini speaks of it as *pirâhan* (پیراهن Pers. پیراهن shirt). The Pahlavi Vendidad[8]

[1] Ganj-i Shâyagân, Dastur Peshotan's edition, pp. 25-26; Shâyast lâ Shâyast, chaps. X, 22, XII, 15, Dr. M. B. Davar's ed., pp. 53 and 65.

[2] "Tapis (etoffe) utile." Zend Avesta, Tome II, p. 529.

[3] ધ્રુઅહેમ'ઙ રાહ્ (Mojejâti Zarthoshti, p. 10).

[4] S. B. E. Vol. V, p. 286.

[5] The Zend Avesta par Darmesteter II, p. 243 n. 13. As an instance of a similar dropping of "v" "we have the case of وِيرَاد Sans. ૧૨ Lat. vir, which has given us the Pers. yal يل *i.e.*, hero."

[6] He wrote of this in a letter to me.

[7] Question XXXIX, 1. Ervad Tehmuras's Text, p. 125, l. 2.

[8] Chap. XVIII, 7. Dastur Hoshang's Text, p. 566. Dastur Dr. Hoshang says, that it is the same as Pers. شبي a night shirt (*ibid.* Vol. II Glossarial Index, p. 209.) Anquetil Du Perron (Tome II, p. 529) takes the Pahlavi word to be Chev. In that case, it is the same as Pers. شيو below, *i.e.*, the garment below the *kusti*.

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speaks of it as *shapik* (𐬱𐬀𐬉𐬐). It also speaks of it as *tashkuk* (𐬙𐬀𐬱𐬐) [1]. A Persian gloss of the word is given as *sudreh*.[2]

The sacred shirt and thread are symbolic in their structure. The symbolism is explained not in the Avesta, but in later Pahlavi and Persian books. Some of the symbolism is explained in the Dâdistân-i Dini (Ques. 39, Chap. XL). The Persian Sar-nâmeh-i-râz i Yazdâni also refers to it. The shirt is made up of white cambric, the white colour being symbolic of innocence, and, as such, the symbol of the Mâzdayacnân religion.[3] The Dâdistân i Dini enjoins that the shirt should be pure white [4] and of only one fold [5], not double. The reason for the shirt to be of only one fold is said to be that Vohuman (Bahman) is "one creation" which is the first (ayôk dâm i fartûm).[6] The word Vohû-mana being variously used, the signification is not clear, but what is meant seems to be this, that the whiteness of the shirt is supposed to influence for good one's mind. Again, the shirt must not be made up of one continuous piece of cloth but of two pieces sewn together on the sides, so that one piece may be on the right hand side, and the other on the left hand side, thus dividing the shirt into two parts, the front and the back part. These two parts—the front and the back—are said to be symbolic of the past and the future, both being related with each other through the present. It has an opening for the head and reaches down to the knees.

The most important part of the shirt is the *gireh-bân* (*lit.* that which preserves the knot), which signifies loyalty to, or faith

[1] Pahl. Vend. XVII, 1. Dastur Dr. Hoshang's Text, p. 561, l. 12.

[2] *Ibid*, note 17.

[3] "Spaêta Daênayâo Mâzdayaçnoîsh upamanem" (Meher Yasht. Yt. X. 126).

[4] "Darûst sapit" (Ervad Tehmuras's Text, p. 125, ll. 5-6). Ques. 39 S. B. E. XVIII, Chap. XL, p. 133.

[5] Ayôtâk, ayôkardeh. *Ibid.* [6] *Ibid.*

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in, the religion. The *Gireh-bân* is known as the "kisseh-i-kerfeh," *i.e.*, "the purse or the bag of righteousness." It is made in the form of a bag or purse, which rests a little below the throat. It indicates symbolically that a man has to be industrious, and has not only to fill his purse or bag with money, but also with *kerfeh* (righteousness). The Shâyast la Shâyast enjoins,[1] that the sacred shirt should be put next to skin, *i.e.*, there should be no other garment under it.[2] Thus, the *sudreh* is a symbol that reminds one of purity of life and righteousness.

Kûsti or the sacred thread. Meaning of the word. Its structure and symbolism.

The Avesta word for the sacred thread is "aiwyâonghana," *lit.* to gird round the body. *Kûsti* is its Pahlavi rendering. The word *Kûsti* is variously derived. (*a*) It may be derived from Pahlavi *kust* (𐭪𐭥𐭮𐭬 P. کشت) meaning "direction or side." Thus, the word *kûsti* may mean "that which points out the proper direction or path." *Sudreh* (the sacred shirt) indicates the advantageous path, and *kûsti* (the sacred thread) indicates the proper direction to proceed on that path. Taking the same derivation, *kûsti* may mean, "a badge distinguishing those who are on the side (*kust*) of (*i.e.*, who believe in) Zoroastrianism." (*b*) Some derive the word from *kosht* (کشت) waist, and say that it is so called because it is put on the waist.[3] (*c*) Again *kosht* also means "limit or boundary," so, *kûsti* may mean "that which keeps us, or reminds us to keep ourselves, within proper limits or bounds." The Sudreh being, as said above, "the advan-

[1] Chap. IV. 7, 8. Amat shâpîk dô patmukht îkvîmûnet va kustik madam zak i avpar yidruniyen adinash . . . vanâç, (Dr. Davar's ed., p. 30).

[2] Cf. Jeremiah XIII, 11, where the waist-cloth or the girdle of linen is enjoined always to "cleave to the loins", *i.e.*, to be "worn next the skin," which process of wearing signified "righteousness and faithfulness." (Isaiah XI, 5). The *sudreh*, to a certain extent, corresponds to "the linen ephod" of the priest (I, Samuel II, 18.)

[3] Haug and West, Glossary and Index of the Virâf-nâmeh, pp. 202-3.

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tageous path of righteousness," the *kusti*, which is put over it, is "that which confines us or keeps us within the limits of that path of righteousness." The Avesta word for *kûsti*, viz., *aiwyâonghana*, which literally means "to sit round or to limit," renders this derivation probable. (*d*) Again, some take this word *kûsti* to be *kishti*, *i.e.*, a ship, and say, that it signifies, that, like a ship, it carries us to the safe haven of righteousness. Whatever derivation we take, the *kûsti* symbolizes and indicates a direction in the path of righteousness.

The *kusti* is made up of lamb's wool. The wool is at first combed and then spun into fine thread on a hand-spindle called *châtri*. Two such long threads are prepared on two spindles or *châtris*, and are then twisted into one. This thread is then woven into the *kusti* on a hand-loom called *jantar* (جنتر sans. यंत्र), the ends of which are movable, so that it can be adjusted to the length required. The twisted thread is passed round the loom 72 times; so, the *kusti* consists of 72 threads, divided into six strands, each of twelve threads. A continuous thread is made to pass, in the process of weaving, through each of the six strands. When the weaving is almost finished, and when about a foot of the threads remain to be woven, the whole thread is removed from the loom and handed to a priest to be cut and consecrated. It is the privilege of the women of the priestly class to weave and prepare a sacred thread, and it is the privilege of a priest to cut and consecrate it.

To consecrate the thread, the priest first performs the *pâdyâb kûsti*. He then recites the *Sraôsh bâj*[1] as far as the word Ashahê. He next recites the *nirang* (the liturgical formula) for cutting and consecrating the thread, followed by the Ashem[2] Vohû and Yathâ ahû vairyô.[3] While reciting the latter, he cuts the *kûsti* into two parts as he utters the word

[1] *Vide* Darmesteter. Le Zend Avesta II, pp. 686-88.
[2] Yaçna XXVII, 14. [3] *Ibid*, 13.

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shyaothnanâm. On finishing the *Yathâ ahû vairyô*, he utters in bâj (*i.e.* in a suppressed tone) the brief Pazend formula of *sraosh ashô tagi tan farman*,[1] and then finishes the baj. The women who prepare the *kûsti*, generally get it cut and consecrated by the male priest members of their own families. When they have no such members and have therefore to get it consecrated by other priests, they have to pay a small fee for it. After this consecration, the *kûsti* is returned by the priest to the owner, who now completes its weaving. First, by means of a needle, she turns the *kûsti*, which is hollow, inside out, and then knits by hand the remaining part of the thread. Three tassels (*lari*),[2] each of 14 threads, are formed at each end of the woven thread. The *kûsti* is then finally washed before being used.

The *kûsti*, being prepared from the wool of a lamb, which is considered to be an emblem of innocence and purity, is held to remind a Zoroastrian of the purity of life which he has always to observe. The 72 threads composing the *kûsti*, symbolize the 72 *hâs* or chapters of the Yaçna. The 24 threads, which make up each of the three tassels at each end of the *kûsti*, symbolize the 24 Kardahs or sections of the Visparad, a part of the liturgical prayer; the six strands, each of twelve threads, into which the 72 threads of the *kûsti* are divided at the time of weaving, are said to symbolize the six religious duties [3] of a

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[1] Srôsh yasht, Yt. XI, (Darmesteter. Le Zend Avesta II, p. 482. "Vienne Srôsh .... Ormazd.")

[2] Pers. lar لر thin.

[3] The enumeration of these duties differ in different Pahlavi and Pâzend books. The Shâyast lâ Shâyasht (Chap. XII 31, Dr. Davar's ed. p. 71, S. B. E. V, p. 351) gives the following list :—(1) the celebration of the Gâsânbârs (Gâhambârs) or the season festivals ; (2) the celebration of the Rapitavin or the setting in of summer ; (3) Sadôsh (Sraosh) or the performance of the funeral ceremonies for the first three days after the death of one's dear departed ones ; (4) Farvardegân, *i.e.*, the religious observances during the last 10 days of a Parsee year in honour of the dear departed ones ; (5) the recital of the Kurshed Niâyish in honour of

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Zoroastrian; the twelve threads in each of the six strands symbolize the twelve months of the year; the six tassels symbolize the six season festivals (Gâhambârs) of a Zoroastrian year; the hollow of the thread symbolizes the space between this world and the next; the doubling of the thread in the beginning symbolizes the connection between the present corporeal world and the future spiritual world; the turning of the *kûsti*, inside out, symbolizes the passage of the soul from the corporeal to the spiritual world; the final uniting of all the threads into one symbolizes universal brotherhood or union. Though we have not the authority of Avesta books for an explanation of the symbolism of all the parts of the *kûsti*, there is no doubt, that its structure had some symbolic signification from very ancient times. It symbolizes some moral precepts or ideas, just as the *Janôi* or the sacred thread of the Brahmins and the cord worn by the Franciscan fathers round their waists do. The Sudreh and Kusti of the Parsees may remind one of the white garment and girdle of the Essenes, a Jewish sect.[1]

Just as the cross is said to have existed as a symbol from times anterior to Christ, though Christ's crucifixion added to its signification, so the *kûsti* is said to have existed as a symbol before Zoroaster. It was Jamshed of the Peshdâdian dynasty who is said to have introduced it.[2] Zoroaster is said to have confirmed this previous custom of putting on the *kûsti*,

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the sun (three times a day); (6) the recital of the Mâh-Niayish in honour of the moon (three times a month).

The Sad-dar (Mr. B. N. Dhabhar's ed. p. 6, Chap. VI 2; S. B. E. XXIV, p. 264), and the Mînôkherad (Chap. IV, S. B. E. XXIV, p. 26, Ervad Tehmuras's Text, p. 36 Ques. III) give a slightly different list. The Sarnâmeh-i-râz-i Yazdâni, a much later Persian book, gives a slightly different enumeration. (*Vide* the Persian-Gujarati edition of 1255 Yazdazardi, by Mr. Pallonji Jivanji L. Hâtariâ, Persian text, pp. 38-40).

[1] Josephus.—The Antiquity of the Jews, translated by W. Whiston (1811), Vol. III, p. 444. Bk. II, Ch. VIII, 7.

[2] Dâdistân-i-Dînî Chap. XXXIX, 19, Tehmuras's edition, p. 120, Ques. XXXVIII, 22; Sad-dar Ch. X, 3. Mr. B. N. Dhabhar's ed., p. 9. A passage in the Pahlavi Vendidâd also seems to allude to the fact. In the second

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and also directed that it may be put on over a sacred shirt (*vahumanich vastarg*) and with a recital of religious formulæ (*dînîk niranghâ*).[1] He held it to be a symbol of the necessity of (*a*) obedience to God, (*b*) closing up the door against sin and (*c*) breaking up the power of destruction.

It is enjoined, that, excepting the time of bathing, a Zoroastrian must always bear the sacred shirt and thread. The thread is to be untied and retied during the day on the following occasions :—(1) immediately after leaving bed in the morning ;[2] (2) every time after answering a call of nature ; (3)before saying prayers ; (4) at the time of bathing ; (5) before meals. A modern Parsee sometimes neglects to do so on the first and fifth occasions, but he generally does so on the second, third, and fourth occasions. The Dâdistân-i Dînî says,[3] that, from times immemorial, men turn towards light at the time of performing the *kûsti* ceremony as it is connected with a form of prayer.

The first thing that one has to do on these occasions (except the first) is to perform what is called pâdyâb[4] or ablution. It consists of washing the face and other uncovered parts of the body like hands and feet with pure water and after reciting a short prayer-formula.[5] Then he has to face the sun. If he is within the house and if the sun is not visible, he has to stand facing the east in the morning up to 12 o'clock noon, and facing the west from 12 o'clock to night-fall. At night, he has to face a lamp or the moon. If there is no moon or lamp, he may face

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chapter, while speaking of Jamshed, it says: 𐬵𐬀 𐬨𐬀𐬎𐬀𐬨𐬀𐬌 𐬐𐬀𐬌𐬎𐬀 𐬎𐬀𐬌 𐬐𐬀𐬌𐬎𐬀 𐬐𐬀𐬌𐬎𐬀 𐬐𐬀𐬌𐬎𐬀 (Vend. II. 5, Spiegel's Pahlavi Vend. p. 9, l. 15) *i.e.*, he had given (lit. done) a symbol to men on their body.

[1] Dâdistân-i-Dînî Chap. XXXIX, 19, Tehmuras's Text, p. 120, Ques XXXVIII, 22.

[2] Sad-dar, Chap. LXXXII. [3] Chap. XXXIX.

[4] *Vide* Purificatory Ceremonies. Journal, Vol. XI, No. II pp. 169-179.

[5] Khshnaôthra Ahurahê Mazdâo Ashem Vohu, *i.e.*, May God be pleased. Piety is the best good and happiness. Happiness to him who is pious for the best piety.

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the stars. We will, later on, while speaking of the investiture by the priest, describe in detail the process of putting on the *kûsti*.

As to its symbolism the *kûsti* is a kind of belt. "*Kamar-bastan*" *i.e.*, "to tie the waist" or "to put on the belt" is a phrase which has come to mean "to be ready to serve, to be prepared for a work." So the Dâdistân says, that the putting on of the *kûsti* on the waist,[1] symbolizes one's readiness to serve God.

The knots of a *kûsti*.

While putting on the *kûsti*, one has to fasten it with two knots, one in the front and another on the back. Knots, which signify firmness and resolution, symbolize here resolutions about certain religious and moral thoughts. While forming the first half of the first knot in the front on the second round of the thread, a Zoroastrian has to think that Ahura Mazda exists, that He is one, is holy and is matchless. While forming the second half of this first knot, he has to remember that the Mazdayaçnian religion is the word of God and that he must have full faith in it. In the third round of the thread, while forming the first half of the second knot at the back, one has to remember that Zoroaster is the Prophet of God, and that he is our guide to show us the proper path of worship. While forming the second half of the second knot, he is to bear in mind that he has always to attend to "good thoughts, good words and good deeds."[2]

Symbolic signification of the *kûsti*, as given in the Pahlavi Dâdistâni Dînî.

The Dâdistân-Dînî (Chap. XXXIX, Pursishna XXXVIII) dwells at some length on the symbolic signification of the *kûsti*. The purport of what it says is this:—Firstly, God wishes that man should serve Him and should follow

[1] The *kûsti* of the Zoroastrian scriptures reminds one of the "girdle" of the Christian scriptures which varied from that of sack cloth (Isaiah III, 24) to that of gold (Revelation I, 13). The Avesta also speaks of the *kûsti* or belt being golden (zaranyô-aiwyâônghanem, Yt. XV, 57). Among the Israelites and the early Christians also, the operation of girding signified energetic action.

[2] Sad-dar, Chap. X.

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His path. Now, there are certain conventional ways in which a man shows his service or obedience to God. For example, he falls on his knees in his prayers; he lowers his head and bows; he raises his hands towards Heaven. All these ways or rites, which symbolize service or obedience or homage to God, are done occasionally. But the *kûsti* is a standing symbol to signify permanently a man's readiness to serve God. As a kind of *kamar-band* or belt, put on in a solemn way with religious meditation and prayer, it reminds a person of his perpetual obligation to stand in the service of God. Whenever a Zoroastrian sees this *kûsti*, this *band* (بند) or belt on his waist, he has to consider it as a badge of service and to say to himself "I am the servant (bandah بندہ) of God." Secondly, a person puts on a badge or belt of service and stands before his superior to receive his orders. Thus, the sacred belt or *kûsti* reminds a man of humiliation before God, and of his readiness to receive His orders. Thirdly, the *kûsti* is a kind of a *band*, *i.e.*, a kind of a shutter. A shutter shuts up a thing, so that neither outside influence may affect that thing nor that thing's influence affect an outside thing. So, by putting the *band* of a *kûsti*, a Zoroastrian, while reciting the words *manashni*, *gavashni*, and *kunashni*, *i.e.*, thoughts, words and deeds, and putting on the knots on the thread, resolves to let no outside evil influence enter into his mind and affect the purity of his thoughts, words and deeds, and not to let that purity of thoughts, words and deeds leave his mind. Fourthly, we learn from the Dâdistân-i-Dînî, that the *kûsti* reminds one to have a high ideal of character before his mind. The waist over which the *kûsti* is fastened, divides our physical body into three parts, the higher, the middle and the lower. The upper or the higher part of our body is the seat of heart and brain which typify higher characteristics. The lower part, which contains organs like the stomach which always require something to feed it, typifies lower characteristics of appetite, thirst, lust, etc. So, the *kûsti* being tied on the middle portion of the body, *viz.*, the waist, and acting as a *band* or stopper, must

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remind us, not to let the lower passions rise above and suppress our higher characteristics.[1]

The ceremony of Naôjote.

Having described the preparation and the consecration of the shirt and thread, and having explained their symbolism, we will now describe the Naôjote ceremony itself, wherein a priest puts over the child the sacred shirt and thread.

Preparation before the Investiture proper. Sacred bath. Ceremonial requisites.

As a qualification of fitness to go through this ceremony, the child is expected to know a few short prayers. Of these, the knowledge by heart of the Nirang-i-kusti (*i.e.*, the prayer for the sacred thread) is indispensably necessary, because it is required to be recited whenever the sacred thread is to be untied and fastened again, on certain occasions during the day, of which we have spoken above. This Nirang-i-kusti is made up of the following three prayers:—(1) Kem-nâ-Mazdâ ;[2] (2) Nirang-i-kusti or Ahura Mazda Khodâe ;[3] (3) Jasa me avanghê Mazda, Mazda-yaçnô ahmi.[4]

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[1] This statement of the Dâdistân reminds us of what Dr. Drummond, in his "Stones Rolled Away," speaks as the three stories of our body, the upper, the middle and the lower.

[2] This short prayer is a part of what is known as Khordeh Avesta, *i.e.*, the smaller Avesta:—It is made up of the following passages of the larger Avesta. (*a*) Yaçna Chap. XLVI, 7 ; (*b*) Yaçna Chap. XLIV, 16 ; (*c*) Vendidad VIII, 21 ; (*d*) Yaçna Chap. XLIX, 10. The prayer consists of an invocation to God for help and an expression of desire to throw off physical and moral evils.

[3] This is a prayer in the Pazend language. For the text of this prayer in the Avesta character, *vide* "Khurdeh Avesta in Zend Characters" by Ervad Tehmuras Dinshaw Anklesaria (1887), pp 23-26, and "Khurdeh Avesta" by Mr. Framjee Minocherji Dastur (1881) pp. 5-7 For its translation, *vide* S. B. E., Vol. XVIII, p. 384 ; Le Zend Avesta, par Darmesteter, Tome II, p. 685 ; and Spiegel, Bleeck's Translation, Vol. of Khordeh Avesta, p. 4.

[4] This short prayer, which forms, as it were, a short statement of the Zoroastrian Articles of Faith or Confession of Faith, is taken from Yaçna XII, 9. The first four words meaning "Oh God, come to my help" are added as an invocation, from Ormazd Yasht, Yt. I, 27.

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Besides this prayer of Nirang-i-kusti, the prayers known as Nirang-i-âb-i Zar or Nirang-i Gaômez, Srosh-bâj, and Patet, were, at one time, expected from a Zoroastrian child, to be known by heart for the Naôjote ceremony. But now-a-days, they are not deemed absolutely necessary.

On the day fixed for the investiture, a little before the time of the ceremony, the child is made to go through a sacred bath or a kind of purification known as *nâhn.*[1] Upto a few years ago, it was customary, that the child should abstain from any kind of food in the morning until after the investiture. This was considered as a little sacrifice on the part of the child to testify its faith in the importance and value of the ceremony. Upto a few years ago, the ceremony was always performed in the morning, but now it is performed in the evening also according to the convenience of the parties. The very fact, that it was enjoined, that during the course of the ceremony the officiating priest must recite the dawn (Aush-bâm [2]) prayer,[3] shows, that it was thought necessary that the ceremony should be performed in the morning.

After the sacred bath, the child is taken to a room where the parents and their relations and friends, and the officiating priest with one or more other priests have assembled. The upper part of its body, which is to be covered with the sacred shirt at the hands of the officiating priest, is covered over with a sheet of white cloth that can be easily removed. The child is made to sit on a low wooden stool covered over with a sheet of white cloth, in front of the officiating priest, who sits on a carpet on the floor. The child is made to sit facing the East. The following requisite things are placed on the carpet :—(1) a tray

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[1] *Vide* above, pp. 95-101, "Purification Ceremonies."

[2] Pahl. [illegible] [illegible] Av. [illegible] Sans. उषस Lat. aurora, and Av. [illegible] P. بام brilliant.

[3] For the prayer *vide* Spiegel (Bleeck's Translation), Khordeh Avesta, p. 5; Darmesteter, Le Zend Avesta, Vol, II, p. 688.

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containing a new set of clothes for the child, including a new sacred shirt and thread; (2) a tray of rice known as akhiâna which, at the end of the ceremony, is presented to the family priest; it is a remnant of the old system, when there was a payment in kind as well; (3) a tray of flowers which are presented at the end to the assembled priests, friends and relations; (4) a lamp, generally a lamp fed with clarified butter: there may be additional candle-sticks burning; (5) fire, burning on a censer with fragrant sandalwood and frankincense; (6) a tray containing a mixture of rice, pomegranate grains, raisins, almonds, and a few slices of cocoanut, to be sprinkled, later on, by the priest over the child as a symbol of prosperity. the first tray, containing the suit of clothes, also contains some betel leaves and areca nuts,[1] a few pieces of sugarcandy, a few grains of rice, a cocoanut, a garland of flowers, a metallic cup containing *kûnkûn* (a kind of red powder) and a few rupees. All these things have nothing to do with the religious part of the ceremony, but they are considered in India as emblems of good luck. All these are presented by the priest, later on, to the child. The money is, at the end of the ceremony, taken by the family priest as a part of his fee, and is spoken of as the fee for the *giryân* or *girehbân*.[2]

The investiture proper.

When all the priests have taken their respective seats, the head officiating priest, who is seated face to face with the child, gives in the hand of the child a new sacred shirt. They all then recite the Patet, or the atonement prayer. The child also recites the prayer or its special sections, if it knows these by heart; but generally, it recites the Yathâ Ahû Vairyô prayers in its stead. In some families, recently, instead of the Patet, the Hormazd Yasht is recited. Having finished

[1] The betel-vine gives leaves all the year round. The vine gives no fruit or flower but simply leaves which are eaten with betel-nuts. So the leaves are held as symbols of simplicity and prosperity. *Journal of the Anthropological Society of Bombay*, Vol. XI, No. III, pp. 317-18.

[2] *Vide* above, p. 183, for the word.

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this, the officiating priest gets up from his seat and the child stands before him. Then follows the investiture proper which is made up of the following four parts:—(1) the recital of the Confession of Faith by the child, followed immediately by the putting on of the sacred shirt by the priest; (2) the recital of the Nirangi-i-kusti with a preliminary introduction from the introductory part of the Hormazd Yasht (Yasht 1) upto the words *vîdhvâo mraotû*, accompanied with the girdling of the *kûsti* or sacred thread by the priest over the sacred shirt; (3) the final recital of the Mazdayaçnô Ahmî (Yacna XII, 8-9) formula of the Articles of Faith; (4) the recital of the *Tandaruçti* or the final benediction.

1. The recital of the Confession of Faith, and the investiture with the Sacred Shirt.

The first part of the investiture consists in presenting to the child the sacred shirt, after making it recite the Confession of Faith. This prayer of the Confession of Faith is made up of two parts: (*a*) The Avesta *khshnuman* of the Yazata Din, who presides over Religion (Din Yasht. Yasht XVI).[1] (*b*) A Pazend formula of the Confession of Faith.[2] The confession made up of these two parts runs as follows:—"Praised be the most righteous, the wisest, the most holy and the best Mazdayaçnian Law, which is the gift of Mazda. The good, true and perfect religion, which God has sent to this world, is that which Zoroaster has brought. That religion is the religion of Zoroaster, the religion of Ahura Mazda communicated to holy Zoroaster." It ends with the recital of an Ashem Vohû prayer.

On the child making this public declaration of its faith in the Zoroastrian Mazdayaçnian religion, the priest clothes it with

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s "The areca-nut is symbolic of festivity and is, therefore, always used as an offering for the gods (in India). It is also an essential requisite for the ceremony of betrothal. (*Ibid*, p. 329.)

[1] S. B. E., Vol. XXIII (1883) "To the most right Chista, etc.," p. 264. Spiegel, translated by Bleeck. Khordeh Avesta, p. 147. Darmesteter, Le Zend Avesta, Vol. II, p. 302.

[2] Spiegel, translated by Bleeck. Khordeh Avesta, p. 191.

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the sacred shirt. While putting it on, he recites the sacred formula of Yathâ Ahû Vairyô, and the other priests join him in the recital.

2. The recital of the *Nirang-i-kusti* and the investiture with the sacred thread.

Then the officiating priest stands at the back of the child and both face the east if it is morning, and the west if it is evening. He at first recites the introductory part of the Ormazd Yasht (Yasht I)[1] and then the Nirang-i-kusti.[2] The substance of this prayer of Nirang-i-kusti runs thus: "The Omniscient God is the greatest Lord. Âhriman is the evil spirit, that keeps back the advancement of the world. May that Evil Spirit with all his accomplices remain fallen and dejected. O Omniscient Lord! I repent of all my sins; I repent of all the evil thoughts that I may have entertained in my mind, of all the evil words that I may have spoken, of all the evil deeds that I may have done. May Ahura Mazda be praised. May the Evil Spirit Âhriman be condemned. The will of the Righteous is the most praiseworthy."

The process of putting on the *kûsti* over the body is as follows:- The priest holds the *kûsti* from its middle or central part in his left hand. Then he holds in his right hand a part of the two strings of the thread so formed. A part of the double strings is thus held horizontally between the two hands and the remainder hangs down vertically. This posture continues upto the recital of the words "*manashni, gavashni, kunashni*" in the Nirang-i-kusti. With the recital of these words a part of the string is then formed into circular curves in both the hands. Then, on reciting the words Khshnaôthra Ahurahê Mazdaô, the curves are let loose, and with the recital of Ashem Vohû, the thread is passed round the child's waist. With the recital of the first Yathâ Ahû Vairyô, the second round is completed.

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[1] Spiegel, translated by Bleeck. Khordeh Avesta, p. 21. From "In the name of God . . . satisfaction, etc."

[2] *Ibid*, p. 4.

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the first knot in the front being tied with the recital of the word *shyaothananâm*. With the recital of the same word in the second recital of the Yathâ Ahû Vairyô, the second knot in the front is tied, and then, with the recital of another Ashem Vohû, the thread is passed round the waist for the third time and the final two knots at the back are tied. This completes the investiture of the sacred thread. During this investiture, the child recites with the officiating priest the *Nirang-i-kûsti*.

3. The Recital of the formula of the Articles of Faith.

The child, after being thus invested with the sacred shirt and thread, announces the last and the most important part of the Articles of Faith, given in the 12th chapter of the Yacna. It runs thus: "O Almighty! Come to my help. I am a worshipper of God. I am a Zoroastrian worshipper of God. I agree to praise the Zoroastrian religion, and to believe in that religion. I praise good thoughts, good words and good deeds. I praise the good Mazdayaçnian religion which curtails discussions and quarrels, which brings about kinship or brotherhood, which is holy, and which, of all the religions that have yet flourished and are likely to flourish in the future, is the greatest, the best and the most excellent, and which is the religion given by God to Zoroaster. I believe, that all good things proceed from God. May the Mazdayaçnian religion be thus praised."

The most important part of these short prayers is that, wherein the child is made to believe in the efficacy of one's own good thoughts, words and actions. A Parsee has to believe that, for the salvation of his soul, he has to look to himself. For his salvation, he has to look to the purity of his thoughts, the purity of his words, and the purity of his deeds. The pivot on which the whole of the moral structure of Zoroastrianism turns, rests upon this triad of thought, word and deed. Think of nothing but the truth, speak nothing but the truth, do nothing but what is proper, and you are saved.

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The putting on of the sacred shirt and thread and the declaration of the Articles of Faith complete the ceremony proper. The officiating priest now makes a red *kunkun* mark on the child's forehead—a long vertical mark if the child is male, a round mark if female—and then gives in its hands, the cocoanut, flowers, betel leaves, areca nuts, etc., referred to above. There only remains now the recital of the Tandaruçti or benedictions by the officiating priest, invoking the blessings of God upon the new initiate. He says: "May you enjoy health, long life and splendour of piety. May the good Angels and the Immortal spirits (Ameshâspands) come to your help. May the religion of Zoroaster flourish. O Almighty God! May you bestow long life, joy and health upon the ruler of our land, upon the whole community and upon this[1] . . . . May the child live long to help the virtuous. May this day be auspicious, this month be auspicious, this year be auspicious. May you live for a good number of years to lead a holy, charitable and religious life. May you perform righteous deeds. May health, virtue, and goodness be your lot. May all your good wishes be fulfilled like those of the immortal angels. Amen! Amen!"

4. The final Benediction.

While reciting this, the priest showers over the head of the child, the mixture of rice, pomegranate seed, almonds, raisins, etc., referred to above. In the end, all the assembled priests again recite together, the above *tandaruçti* (benedictions). The priests are then paid their fees. They and the assembled friends and relations are presented with flowers. The priests then depart, and the child and the parents are presented with sums of money by friends and relations. The assembled guests generally disperse after a dinner, where "*Jarthoshti sikkâni salâmati*," *i.e.*, the prosperity of the Zoroastrian fold (*lit.*, the safety or prosperity of Zoroastrian coinage) is the toast of the occasion.

[1] Here the name of the child is mentioned.

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CHAPTER VIII.

II. THE NÂVAR AND THE MARTAB.

THE INITIATION INTO ZOROASTRIAN PRIESTHOOD.

It is the son of a priest only who can become a priest. This seems to be a very old custom of ancient Irân. We find it alluded to in the institutions of Ardashîr Bâbakân, the founder of the Sâssânian dynasty, with whose reign commenced the Irânian Renaissance of the period. One of the innovations, said to have been introduced by him, or rather one of the old customs,—more honoured in their breach than in their observance at his time,—re-introduced by him with the aid of his Dastur Taôsar or Tansar, was, that the members of different professions and trades, and their descendants, should adhere to their old professions and trades and not change them for others, except with the special permission of the king or the Government authorities. The division of the people into different professions and trades, and the regulations to restrict them to their respective lines of business, were thought to be necessary for the good of society.

"Cette répartition," says Tansar, "des hommes en quatre classes est pour le monde une garantie durable de bon ordre. Le passage d'une caste à l'autre est interdit, sauf le cas où l'un de nous montre un talent particulier. Alors on porte le cas devant le roi. Après une épreuve et une enquête prolongée faite par les Mobeds et les Herbeds, s'ils reconnaissent le mérite du candidat ils se transfèrent dans une autre caste.....
.....Le Shâhanshâh, par sa pure intelligence et la vertu de son génie, a reconstitué ces membres disjoints. Il a remis chacun à sa place distincte, l'a fait redescendre à son rang et a arrangé que personne n'exercerait un autre métier que celui

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pour lequel Dieu l'avait créé. Par ses mains la Providence divine a ouvert aux habitants de ce monde une porte inconnue même aux âge antiques."[1]

The division of the people into different professions and trades, referred to by Tansar, as having been made by Ardashîr, was not quite unknown to the ancient Persians before his time. According to the Shâh-nâmeh, it was made by King Jamshîd of the Peshdâdian dynasty. "Il (Djemschid) assigna à chacun la place qui lui convenait, et leur indiqua leur voie, pour que tous comprissent leur position et reconnussent ce qui était au-dessus et au-dessous d'eux."[2] Tabari says the same thing: "Djemschîd partagea toutes les créatures du monde en quatre classes.....et il dit: Que chacun fasse son travail et ne s'occupe pas d'autre chose .... Si quelqu'un s'écartait des réglements qu'il avait établis, il le faisait mettre à mort."[3] We thus find that the rules introduced by Ardashîr were rather old, and that he re-established them, and declared that people must restrict themselves to their own hereditary professions. The priesthood was especially such a profession. But, we find further from Tansar's letter that Ardashîr had intended to make certain exceptions. For example, a man, by special qualifications or examinations, can qualify himself for a profession, other than that of his forefathers. We find such an exception, in the case of priesthood, made in Persia, even so late as the 17th century. One Dastur Rûstam Gushtâsp Ardashîr "is said to have sprung from the laity and not from a priestly family."[4] It is said, that in the time of this Rûstam Gushtâsp, the then ruling Mahomedan King of Persia ordered a general massacre of the Persian Zoroastrians, unless they proved that they were monotheists and not idol-worshippers.

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[1] Lettre de Tansar au Roi de Tabaristan (Journal Asiatique, Tome III, Neuvième Serie, pp. 518–520) par Darmesteter.

[2] Le Livre des Rois, M. Mohl, Vol. I, pp. 49–50. Small ed., p. 35.

[3] Tabari, par Zotenberg, Tome I, p. 103.

[4] S. B. E., Vol. V, Introduction, p. XXXIII, West.

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It was this layman Rûstam Gushtâsp who proved this to the satisfaction of the king, and he was made a Dastur. He was a good scholar. The copy of the Dinkard in the Mulla Firoze Library, a copy of the Mîno-Kherad in Mr. Tehmuras Dinshaw's possession and a Persian Revâyet in Mr. Manekji Unwâlâ's possession are by his pen. In India, no exception seems to have been made, and it is only the sons of priests or of the members of the priestly families who can become priests. The right can be revived by any male member of the priestly family, though his immediate ancestors may not actually have been priests. For example, A may be a priest. His son B, grand-son C, great-grand-son D may not have entered into priesthood, but still E, the son of D, can, if he chooses, become a priest. The right can thus be revived by a descendant upto the fifth generation. It then dies and can no longer be exercised.

In order to be a thoroughly qualified priest, one has to go through two grades of initiations and their ceremonies. They are: (1) the Nâvar and (2) the Martab.

1. THE NÂVAR.[1]

The first initiatory ceremony for priesthood is that of Nâvar. The word is written and read in different ways. It is also written and read as Nâbar, Nâibar, or Nâgbar.[2] Darmesteter says of this word: "L'origine et le sens exact du mot *nâbar* نابر pehlvi *nâpar* et *nâivar*, sont obscurs."[3] I think the word means "a new carrier of offerings or rites." It can be derived from Avesta [illegible] new (Pahl. [illegible] Sans. नव, P. نو, Lat. novus, Fr. neuf, Germ. neu, Eng. new, same as in Naôjôte), and [illegible] to carry (Pahl. [illegible]

[1] For "Nâvar in Irân," *vide* Prof. Khodayar's article in the Sir J. J. Z. Madressa Jubilee Volume, pp. 435 *et seq.*

[2] S. B. E., Vol. XVIII, Pahl. Texts II, Chap. LXXIX, 4 n. 1—West. It is written [illegible] in an old manuscript of the Dâdistân belonging to Mr. Tehmuras Dinshaw.

[3] Le Zend Avesta, Vol. I, Introduction, p. LIV, n. 2.

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P. ببردن, Sans. भृ, Lat. Ferre, Eng. bear). In the Avesta words, hû-bérĕti, ushta-bérĕt, vanta-bérĕti (Y. LXII, 7), the word bérĕtî (like the Sanskrit भृति *bhriti*, nourishment, food, service, capital) which is derived from the above √ *bar*, to carry, is used for presents, offerings. So Nâvar, which is originally naô-bar (*i. e.*, a new carrier of presents and offerings), means "one who is newly initiated in the work of offering prayers, rites and sacred things to the Deity." The fact, that it can be explained in the same way as the word Naôjôte, the first important initiatory Zoroastrian ceremony, is a proof in support of this interpretation.

The different stages of the ceremony of initiating a priest.

To initiate a person into priesthood, several stages of ceremonies have to be gone through. They are the following:—(*a*) the Bareshnûm; (*b*) the Gewrâ; (*c*) the initiation proper. I give here an illustration which shows the initiate taking his Bareshnûm.

(*a*) The candidate for initiation into priesthood has first to go through two Bareshnûm purifications.[1] The first Bareshnûm is said to be for his own *tan-pâk*, *i.e.* for the purification of his own body, the second is for the *nîyat*[2] of the person in whose memory he becomes a Nâvar.

[1] *Vide* above, pp. 102–153, Purification Ceremonies. In Persia, at present, they go through 10 Bareshnûms, four of which are said to be "for his soul" ("Nâvar in Irân," by Prof. Khodayar Dastur Sheheryâr, in the Sir J. J. Zarthoshti Madressa Jubilee Volume, edited by me, p. 435).

[2] Nîyat literally means purpose, intention. Among the Parsees, many charitable deeds are said to be peformed by a person in the *nîyat* of a deceased relative or friend. *A* may build a Fire-Temple or a Tower of Silence or such other religious edifice in the *nîyat* of *B*, his father or relative or friend. It is something like what we call "in memory of" in ordinary language, in case of ordinary charitable institutions, such as schools, dispensaries, asylums or hospitals. In the case of religious buildings, when they are consecrated, or even in the case of charitable buildings like schools or hospitals when they are opened with the religious ceremony of a *Jashan*, the name of the particular person, in whose *nîyat*, honour or memory the building or institution is founded, is mentioned in the prayers. (For the form in which the name is mentioned see above, p. 81, chapter on "Death.") These religious or charitable buildings may be in the *nîyat* of living persons as well. In that case, the names of the

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Between the first Bareshnûm and the second there may be an interval of a few days if it is so desired, or, otherwise the candidate may begin the second Bareshnûm on the same day when he finishes the first. In that case, both the Bareshnûms take 19 days in all. During these Bareshnûm days, the candidate is to say his prayers five times during the day. He is expected to pass his time in a religious or pious mood. If, during any of the days of the Bareshnûms, he has a *pollutis nocturna*, that vitiates his Bareshnûm. In that case, he must begin the Bareshnûm again. If the case happens in the second Bareshnûm, he has to repeat only the second Bareshnûm and not the first. To avoid this risk, nowadays, the candidate for priesthood goes through the initiation at a very early age, before 15 or 16, when he is likely to be free from such risk. The second Bareshnûm is, as said above, for the *niyat* of somebody. If that somebody is a lady, he must take care that he goes through the second Bareshnûm and the subsequent ceremonies of *gewrâ* and initiation at a time, when there is no chance of that lady's passing through her monthly course. If during these ceremonies, the lady, in whose *niyat* he goes through the ceremony, has her monthly course, that vitiates the ceremony which must be begun again when the lady has passed through her course and purified herself. If the person, male or female, dies during the period of these ceremonies, that event also vitiates the whole thing. [1]

(*b*) On the candidate completing the Bareshnûm, two qualified priests (*i.e.*, two priests who "hold the Bareshnûm"), who

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living persons are recited in the prayers with a slight alteration. Instead of the words *Anûsheh Ravân, i.e.*, 'of the dead (*lit.* immortal) soul', the words *Zindeh Ravân, i.e.*, 'of the living soul,' are affixed to the name of the person in whose honour the buildings or institutions are founded. The name of the donor also is recited as فرمایشنہ "farmâyashna," *i.e.*, one at whose direction the building or institution is founded. As in the case of the *jashans* for religious buildings or charitable institutions, so in the case of religious ceremonies, the name of the person in whose *nîyat, i.e.*, purpose, honour or memory, they are performed, is mentioned in the recital of the prayer.

[2] *Vide* above, p. 145.

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have to initiate the candidate, perform, what is known as, the *gewrâ* ceremony, which lasts for six days. This *gewrâ* ceremony, which qualified them to initiate the candidate, consists of reciting the Yaçna with its ritual for six consecutive days. The word "*gewrâ*" comes from the Avesta root *garew*, Sanskrit *grah*, German *engreifer*, Pers. *giraftan* to acquire, to *take* hold of. Both the priests perform the Yaçna ceremony, *i.e.*, recite the whole of the Yaçna with the necessary ritual. One of the two priests who recites the whole Yaçna is called Joti (Zaota), *i.e.*, lit. the performer of ceremonies or the offerer of offerings. The other priest who assists him in going through the ceremony is called Râthwi.[1] The priest, who performs the ceremony as the Joti, is technically said to have "*taken* the *Gewrâ*," *i.e.*, to have acquired the qualification of continuing the ceremony. The priest who takes the *gewrâ* on the first day, is said to have *taken* the first *gewrâ*. He is to pass a night of vigil and watchfulness. If he has nocturnal pollution, he is said to have lost the efficacy or the qualification of his *gewrâ*. In that case, the *gewrâ* must be repeated the next day. If the efficacy continues, on the next day, in the morning, he "gives the second *gewrâ*" to his colleague. In this case, the other priest recites the Yaçna as Joti and the priest who gives the *gewrâ* acts as a *Râthwi*. He, now, in his turn has to pass the night in vigil. Thus each of the two priests has to "take the *gewrâ*" on an alternate day. These *gewrâ* ceremonies are to be performed for six days. To avoid the chance of the *gewrâs* being vitiated by the failure of the vigil of the priest holding the *gewrâ* for the particular day or by some other cause, at times, three priests are made to take part in the *gewrâ* ceremonies. Instead of one priest taking the *gewrâ*, two perform the ceremony, so that, in case one fails to observe the required vigil and is disqualified for some cause, the other may serve, and the candidate may not be disappointed and the initiation not delayed. The candidate

[1] Râthwi or Râspi. Av. [illegible] *lit.*, one who arranges the religious requisites at their proper (*rathwya*) places (Gâh Uzîran, 5).

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has, during these six days, to pass his time in prayers during the five Gâhs and to observe all the observances of saying the grace at meals, &c. He is not to come in contact with any non-Zoroastrian.

(*c*) On the sixth day of the *gewrâ* ceremony, the priest who has taken the sixth *gewrâ*, *i.e.*, has recited the Yaçna with its ritual as the Joti on the sixth day, initiates the candidate. The candidate takes his bath in the morning with all its formalities and puts on a new set of white clothes. He puts on a white turban which is a symbol or insignia of priesthood. The parents of the candidate invite a few friends, both male and female, to witness the ceremony. In mofussil towns like Naosari, a general invitation to males is passed round, through a crier, in the whole town. So, any Zoroastrian who chooses may attend.

At the appointed hour at about nine o'clock in the morning, a procession is formed to take the candidate to the temple for initiation. At Naosari, the headquarters of the priesthood, the assembly gathers at the house of the candidate. Gentlemen gather outside the house and the ladies inside, and they all then go to the temple in a procession. The candidate walks in the front with the head-priest of the town, or, in his absence, with his deputy, on his right. Other elders of the community follow. The ladies follow last. In Persia, the ladies throw dry fruits and silver coins over the candidate. In Bombay, the Parsees not having quite separate quarters, and the city being too thickly populated to arrange for the ceremonial procession, the candidate stays in the fire-temple itself, for the six days of the *gewrâ*. So, the gathering assembles at the temple itself and the procession also is formed there. It formally moves from one part of the temple to another. The candidate is dressed in his full dress consisting of Jâmâ (Pers. جامہ), which is a loose gown-like dress of white linen, and *pichori*, a kind of linen-belt, put round the waist. All the male members of the gathering are similarly dressed in their full

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dress. The candidate carries a shawl in his left hand, it being an insignia of an office or function which a person holds for the time being.

The candidate carries in his right hand a *gurz* or a mace. *Gurz* is the Avesta *vazra*, Sans. वज्र, a mace or club. It symbolizes that the candidate is now going to be a member of the church militant and undertakes to fight against all evils, physical or moral. In the Khorshed Nyâish, Meher Yazad or the Angel Mithra, the God of Light, Justice and Truthfulness is represented as carrying a *vazra* or mace to strike it over the heads of the Daêvas or the evil powers (Yazâi vazrem hunivikhtem kamêrêdhé paiti daêvanâm).[1] The Fire-temple where the candidate is going to be initiated is called Dar-i-Meher, *i.e.*, the Port or the Gate of Meher (Mithra). So, he carries the *gurz* with him as the insignia of his coming office, in which he has to fight against the enemies of Light, Justice and Truthfulness and has to make his way for the church triumphant in Heaven.[2]

The *gurz* or the mace.

On the procession arriving at the Fire-temple, the candidate goes to the *Yazashna-gâh* where he is to perform the Yaçna ceremony. The assembled priests are generally seated on carpets spread on the floor. The candidate removes his upper garments which form his full dress, performs the *pâdyâb-kusti*, and puts on the *padân* (mouth-veil).[3] Thus prepared, he is brought before the assembly by one of the two priests, who

Preparation in the temple.

[1] Khorshed Nyâish, 15.

[2] For further particulars about the *gurz*, *vide* my paper, "The *Gurz* as a Symbol among the Zoroastrians" (Journal of the Anthropological Society of Bombay, Vol. VIII, No. 7, pp. 478–96). My Anthropological Papers, Part I, pp. 313 *et. seq.*

[3] In Persia, the *Pedân* hangs from a crown or a turban, decorated with gold and silver coins. The Sir J. J. Z. Madresa Jubilee Volume (pp. 435–38, Mr. Khodâyâr's article) gives an interesting account of, what is called, the "Vers" and "Verd" ceremonies in the Nâvar initiation there.

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asks for permission to initiate him. He asks: "Gentlemen of this gathering (Anjuman, Avesta Hanjamana), doth it please you that this candidate may be initiated?" The Head-priest present, after the interval of a few seconds, takes the silence of the assembly for its assent and nods his head, or puts forward both his hands, to signify the acquiescence of the gathering.

The candidate must be free from leprosy [1] or any wound from which blood oozes, otherwise he would be rejected and the necessary permission refused. It is to give the assembly an opportunity to see or examine him well, that he is presented before it after the removal of the upper garments.[2] The candidate then returns to the *Yazashna-gâh* to go through the ceremonies of his initiation and to recite the Yaçna with its ritual. The visitors disperse after flowers and rose-water have been presented to them. If the father or the guardian of the candidate is well off, he distributes money among the assembled priesthood. Relations and friends are, at times, feasted at noon and even at night, if parents can afford to do so.

On retiring to the *Yazashna-gâh*, the candidate recites the Mînô-Nâvar Yaçna (Yaçna without the Visparad) [3] with its ritual, he acting as the *jôtî* and the priest who initiates him acting as the *râspi*. In the afternoon, he performs the *bâj* [4] ceremony and takes his meals, after which he performs the *âfringân* ceremony. I give here an illustration which shows the Nâvar initiate performing the Yaçna ceremony.

On the second and the third day, the candidate is permitted to have only one meal. The above three ceremonies are repeated

[1] On the Irânian horror of leprosy, *cf.* Vendidâd II. 29, 37; Âbân Yasht, Yt. V, 92. Herodotus I, 138, "Whoever of the citizens has the leprosy or scrofula is not permitted to stay within a town, nor to have communication with other Persians." According to Ctesius, Megabyzus escaped from the hands of his captors, on pretending that he had leprosy.

[2] It is said, that, in Persia, the candidate is taken to an adjoining room and there made stark naked and examined (*vide* Mr. Khodâyâr's article in the Sir J. J. Z. Madressa Jubilee Volume, p. 437).

[3] *Vide* Darmesteter, Le Zend-Avesta, Vol. I, p. LXVII.

[4] *Ibid*, Vol. II, pp. 152-53.

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in honour of Sraosh on the second day, and the *bâj* is performed in the morning instead of in the afternoon as on the first day. On the third day, the above three ceremonies are again repeated in honour of Sirouza (the Yazatas presiding over the thirty (*si*) days (*rouz*) of the month). On the fourth day, the Yaçna is recited with the Vîsparad, the *bâj* and *âfringân* in honour of Ahura Mazda. Thus qualified, the priest now called hêrbad (Avesta, *aêthrapaiti*, teacher) can perform the *âfringân*, Naôjote, marriage and such other ceremonies, but not the Yaçna, the Vendidâd or the *bâj* ceremonies.

It appears, that the *nâvar*, has been from the first, a ceremony of trial, of self-abnegation, self-denial, and self-renunciation. The following facts point to that inference :—

1. The candidate is expected to pass his days during the continuation of the whole ceremony which lasts about a month, in a kind of retreat, in order to be free from worldly thoughts and to be engaged in pious thoughts; he must sleep on the floor and not on a cot, and take his meals at stated hours after prayers. According to the present custom, if the candidate has a *pollutis nocturna* during the two *Bareshnûms*, he is disqualified and has to go through the *Bareshnûm* again, because the untoward occurrence is held to show, that he was not passing his time in pure divine meditation, which he was expected to do, as a would-be priest, but that he thought of worldly matters.[1] 2. During the last four days, when he is regularly being initiated and performs the Yaçna ceremony himself as *jôti*, he has to take only one meal on the second and third days, to prove that he has control over hunger and thirst and hence over other passions.

A good deal of the original lofty ideal seems to be losing its ground now. In order to avoid the risk of failure in the test of

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[1] If this occurs during the last four days, the candidate is called *nâbûd* ('نابود non-existent') and is absolutely rejected as unfit for the priesthood.

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pious meditation, self-abnegation, or control of passions, candidates are made to go through the initiatory ceremony in their early boyhood before the age of fifteen or sixteen, when according to the course of nature, they are expected to be free from *pollutis nocturna*. Again now-a-days, it is not only those boys, who are really intended to be priests in the future, that go through the initiation, but many others who are intended by their parents for other walks of life. The latter are made to go through it with the idea, that it is a religious ceremony worthy to be gone through. There are many medical men, lawyers and merchants of the priestly class, who have been made to go through it by their parents in their boyhood. That being the case, the whole of the Yaçna is not learnt and not recited but only a part. One would not object, and must not object, to this procedure, if even in these cases, the original lofty ideal were kept in mind. The salutary effect would not be lost, if a boy were to be made to go through the discipline of the initiation in an intelligible manner. A doctor, a lawyer, or a merchant, if trained in early boyhood to a little discipline, pious meditation, self-control, and self-abnegation, would be a better man in his profession by that kind of discipline, trial and training. What is wanted is, that the original high ideal must always be kept in view.

2. THE MARTAB.

The second degree for priesthood is known as *Martab*.[1] The degree of *nâvar* does not entitle a priest to perform, what may be called, the ceremonies of the inner circle of the Fire-temple. He cannot perform the Yaçna, the Vendidâd and the Bâj ceremonies. He cannot officiate at the purification ceremonies

[1] The word is Arabic *murattab* مرتب *lit.* prepared, classified. It seems to be connected with the word *martaba* مرتبہ a step, dignity. It may thus mean, one who has risen to a higher step or grade or dignity. Some speak of this initiation as Marâtib. In that case, it is Arabic مراتب *marâtib*, *i.e.*, grades and gradations of rank. The sense then would be "one who has passed through more than one grade or rank."

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of *nân* and *bareshnûm*. In order to qualify himself to do so, he must go through the Martab ceremony. Besides the Yaçna and the Visparad, which he had to read for his Nâvarhood he has now to read the Vendidâd.

For this ceremony, the candidate has to go through one *bareshnûm* of 10 days. On the 11th day, he, in company with a qualified priest, performs the *khûb* ceremony [1] and recites for it the Mîno Nâvar Yaçna with its ritual. On the second day in the morning, he has to recite another Yaçna in honour of Sraosh, and at midnight he recites the Vendidâd. This completes the *martab* ceremony and he is now entitled to perform and recite any of the Zoroastrian rituals and prayers.

The Zoroastrian Nâvarhood, in some of its features, reminds us of the Christian Knighthood of olden times, when Knighthood was a kind of religious order. The following passage presents many points of similarity between an Irânian Nãvar and an ancient Christian Knight: "The young man, the squire, aspiring to knighthood, was first of all stripped of his garment and put into a bath, the symbol of purification. On his coming out of the bath, they clad him in a white tunic, the symbol of purity, a red robe, emblematic of the blood he was to shed in the cause of the faith, and a black doublet, in token of the dissolution which awaited him as well as all mankind. Thus purified and clothed, the novice kept a rigorous fast for twenty-four hours. When evening came, he entered the church and passed the night in prayer, sometimes alone, sometimes with a priest and with sponsors who prayed in company with him. . . . When the sermon was over, the novice advanced towards the altar with the sword of knighthood, suspended from his neck; the priest took it off, blessed it and attached it to his neck again. The novice then went and knelt before the lord, who was to knight him. 'To what end,' the lord

[1] The *khub* is of two grades; for the major, the recital of the whole of the Yaçna with the full ritual is requisite; for the minor, the recital of a few *hâs* or sections (III to VII) are requisite.

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then asked him, 'Do you desire to enter into this order? If it is that you may be rich, repose yourself, and be honoured without doing honour to knighthood, then you are unworthy of it.'"

The points of similarity are the following :—(1) Both, the Iranian Nâvar and the Christian Knight, had to go through purificatory baths. (2) Both had a white dress as a symbol of purity. (3) The Knighthood had its fasts. The Nâvarhood had no fasts but a kind of abstention or temperance. (4) Both had some weapons to serve as symbols. The Knights had swords; the Nâvars had *gurzs* or maces. (5) Both the orders signified poverty and a desire to serve and work against evil.

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CHAPTER IX.

CONSECRATION CEREMONIES.

I.—CONSECRATION OF THE SACRED FIRES AND THE FIRE-TEMPLES.

Consecration.

Consecration is "the act or ceremony of separating from a common to a sacred use, or of devoting and dedicating a person or thing to the service and worship of God" by certain rites or solemnities. Consecration does not make a person or thing sacred but declares him or it to be sacred, that is devoted to God or to divine service; as the consecration of priests among the Israelites; the consecration of the vessels used in the temple; the consecration of a bishop.[1] The Parsees have no consecration of persons, in the sense in which the word is used among the Christians, *e.g.*, the consecration of a bishop. If, by consecration is meant the conferring of a certain qualification upon a person to enable him or to entitle him to do a certain religious function or rite, they have such a consecration. But the principal idea is, that the person seeks consecration by his own willing acts rather than any other person conferring the consecration. So, in the case of a person, the more proper word, from a Parsee point of view, is "initiation" than "consecration." I have already spoken of these initiation ceremonies under a separate head.[2] Among things, there is the consecration of the following :—

I. The Sacred Fires and the Fire-Temples.

II. The Towers of Silence.

III. The Âlât (implements, apparatus), *i.e.*, religious requisites.

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[1] Webster.

[2] *Vide* above, Chapters VII and VIII.

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The three grades of the Sacred Fire.

1. There are three grades of the Sacred Fire—(A) The Sacred Fire of the Âtash Behrâm, (B) that of the Âtash, Âdarân and (C) that of the Âtash Dâdgâh. These three have their different rituals of consecration and also different rituals for the daily prayers at the five times (*gâhs*) of the day, when they are fed with fresh fuel. We will, at first, speak of the process of consecrating these three grades of the sacred fire.

(A) Consecration of the Sacred Fire of the First Grade the Âtash Behrâm.

The 16 fires which make up one.

The ritual formulated for the consecration of the sacred fire seems to have been developed from certain passages of the eighth chapter of the Vendidâd (VIII. 73-96), where, it is enjoined, that the fires used for different purposes and by different tradesmen may be carried from their places of use and business and enshrined in a Dâd-gâh (Av. Dâityô-gâtu), *i.e.*, in a proper place. The list of fires there enumerated is as follows:—Fires used (1) in burning a corpse, (2) in burning filth, (3) in burning dirt. (4) The fire used by a potter, (5) a glass-blower, (6) a coppersmith, (7) a goldsmith, (8) a silversmith, (9) an ironsmith, (10) a steelsmith, (11) a baker, (12) a furnace-worker, (13) a tinsmith, (14) a shepherd, (15) a military man or soldier, (16) a neighbour.

The process of collecting the different fires and of purifying and consecrating them is so long and intricate, that, naturally, authorities differ in the matter of the details, though they agree on broad general principles. While writing on the subject of this process, the late Dastur Minocheherji Jamaspji Jamaspasana[1]

[1] I was indebted to the late Dastur Kaikhosru Jamaspji for kindly giving me a perusal of his late grandfather's manuscript notes on the subject.

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said, that in the case of all the six Âtash-Behrâms founded and consecrated in Bombay and elsewhere, there has not been any similarity in the matter of the process. The process has differed in details. In the following account, I principally follow the description given by the late Dastur Erachji Sohrabji Meherji Rana.[1] The Ithôter Revâyet also refers to this subject.[2]

The list of the Vendidâd given above has suggested to later ritualists the thought of collecting 16 kinds of different fires to produce, out of them, one fire for consecration. The different fires now collected in practice are the following :—(1) The fire used in burning a corpse, (2) the fire used by a dyer, (3) the fire from the house of a king or a ruling authority, (4) that from a potter, (5) a brick-maker, (6) a *fakir* or an ascetic, (7) a goldsmith, (8) a mint, (9) an ironsmith, (10) an armourer, (11) a baker, (12) a brewer or distiller or an idol-worshipper, (13) a soldier or a traveller, (14) a shepherd, (15) fire produced by atmospheric lightning, (16) household fire or fire from the house of any Zoroastrian.

Different stages of the consecration of the Sacred Fire of the Âtash Behrâm, the Fire-Temple of the First Degree.

Each of the above fires is at first collected, purified and consecrated in a certain manner. All these fires, thus collected, purified and consecrated, are united into one fire, which is then consecrated as one united fire. This consecrated fire is then enthroned in a Temple which itself is previously consecrated. I will describe these processes under the following heads :—

1. Collection of the 16 fires.
2. Purification of the 16 fires.
3. Consecration of the 16 fires.
4. Unition of the 16 consecrated fires.
5. Consecration of the united Sacred Fire.

[1] *Vide* his account in the "Tamâm Avestâ ni Ketâb," published by Mr. Dadabhoy Cowasji, Vol. II, pp. 213–44.

[2] Published in 1846.

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6. Consecration of the Temple itself.
7. Enthroning the united fire.

1. The process of the collection of the 16 fires.

The fires of the above-mentioned 16 tradesmen or functionaries are collected, purified and consecrated according to a fixed procedure. We will here describe in detail the process of collecting or fetching the first kind of fire, *viz.*, that from a burning corpse:—A Zoroastrian is to go to a burning ground and ask for a portion of the fire that burns a corpse.[1] If the party gives it of his own accord, at the time when the burning process takes place, well and good. If not, the Zoroastrian must wait there till the whole of the corpse has been burnt, and then, when the relations and friends of the deceased go away, he is to take a portion of the fire left. He must ask a non-Zoroastrian to take out for him a certain portion of the fire from the burning mass. If a non-Zoroastrian is not available, or if he refuses to do that work for him, then two Zoroastrian laymen may perform the *pâdyâb kusti*, hold the *paiwand*, recite the Sraosh Bâj upto Ashahê,[2] and then hold over the fire, at the distance of about a foot, a perforated ladle containing a little powdered sandalwood and frankincense and such other substance as may easily ignite. They must not let the ladle touch the fire. The heat of the fire from the burning corpse easily ignites the fuel on the perforated ladle. The fire so ignited must be taken by the laymen to an open place. They must then finish the Bâj and have a bath of the *riman* purification. As the fire is that which has burnt an impure corpse, it is believed to have a part of the corpse's defilement; so, the carriers of it are required to purify themselves.

[1] Dastur Minocheherji's above-mentioned notes say, that it is preferable to have, if possible, the fire from a Brâhman's corpse.

[2] The Ithôtar Revâyet (*i.e.*, the 78 Revâyets, p. 9) is over-scrupulous and enjoins that when one goes before the fire of the corpse all those precautions for pollution as are required in the case of the corpse itself, should be observed.

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The fire thus brought from a burning ground is then fed with fuel and is placed on a piece of ground open to wind. By its side and in a windward direction, they place a heap of powdered sandalwood, frankincense and such other easily combustible substances. The heat and the blaze of the fire, carried by the wind towards the heap, ignites it. When thus ignited, this fresh fire is fed with fuel. Then, again, by its side another heap of powdered sandalwood, frankincense and such other combustibles is placed in such a position, that the blaze and the heat of the fire produced as above may be carried by the wind towards it and that it may be easily ignited. This process is repeated 91 times. The distance between each burning fire and the next heap to be ignited must be about half a *gaz* or about a foot. Each preceding fire is allowed to extinguish itself. The fire ignited for the 91st time is then considered to be fit for use and it is kept burning by being regularly fed. This is the process of collecting the first fire in the above list of 16 fires, *viz.*, the fire of a burning corpse.[1]

All the other 15 fires are similarly collected, but the process differs in the following points :—(*a*) The number of times, for which the above process is to be repeated, varies. For example, in the case of the second fire in the above list, *viz.*, the fire of a dyer, the number of times for which the process is repeated is 80. I give below,[2] a table which shows at one sight, the number of times through which the process of collection, the process of purification, and the process of consecration, passes. (*b*) In the case of the other fires, no defilement is supposed to be attached to them as that to the fire of the burning

[1] The Ithôter Revâyet enjoins a more tedious process. It says, that the fire brought, as said above, from a corpse may be purified by passing through the process over nine pits. Over it, one Yaçna of Sraosh, one Visparad and one Vendidâd of Sraosh must be recited. In this way, the whole process is to be recited 91 times, *i.e.*, 91 fires may be brought at different times from a burning corpse and purified and then collected together.

[2] *Vide* below, pp. 222–23.

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corpse; so, the laymen, who fetched them from their respective places, need not personally go through any kind of *riman* purification as that required in the case of the fire that burnt a corpse. (*c*) Again, a portion of any one of the next 15 fires can be bodily lifted up from the mass and carried to the place of its use. It need not be produced by the ignition of powdered fuel on a perforated ladle, as in the case of the fire that burnt a corpse. The rest of the process is the same.

In the case of the sixteenth fire, the household fire, it must be that of the house of a Mazdayaçnian or a Zoroastrian. But in this class are included several fires. A Zoroastrian may be a priest or a layman. So, the fire must be made up of the fires from the houses of a priest and a layman. Among the priests, there are the Dasturs or the head-priests and Mobads or ordinary priests. So, the fire from the house of the priests must be made up from two fires, fetched from the houses, both of a Dastur and of a Mobad. Again, to this last class of fire, *viz.*, the household fire, must be added the fire produced by friction which was the earliest primitive way of producing fire for household purposes. There were two ways of producing fire by friction in early days, *viz.*, (*a*) the friction of two pieces of flint and the friction of two pieces of wood. So fires produced by both these two ways of friction must be added to the household fire fetched from the houses of priests and laymen.

At first, the household fire, made up from the fires of the houses of the priests and laymen, must be made to pass 40 times through the above process of ignition, wherein a fire is produced by some combustibles being placed in the windward direction of a burning fire. To the household fire, thus collected, may be added the fire produced by the above-said two methods of friction. The fire thus formed by ignition or combustion must again be passed 144 times through the above-described process.

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2. The process of purification.

The fire thus collected is considered fit to be handed over to priests for purification and consecration. Two priests take charge of it. They perform the *pâdyâb-kusti*, hold the *paiwand* and recite the Sraosh Bâj upto the word Ashahê. While reciting the Sraosh Bâj, they recite in it the Dasturi also as in the case of the Bareshnûm purification.[1] They then proceed to purify the fire. In this process of purification, they follow the precepts of the Vendidâd (VIII, 73-78) which refers to the practice of purifying a fire that is burning a corpse. It enjoins as follows:—(*a*) At first, the burning matter may be removed and its further burning may be stopped. (*b*) Then a Zoroastrian may take a perforated ladle, place some easily ignitible fuel upon it and then hold it above the burning fire so as not to touch it. The heat of the original fire, which was burning the corpse, passes up through the holes of the ladle and ignites the fuel on it. The fire so produced must be put by the side of the fire that was burning the corpse at a distance of a *vitashti*, *i.e.*, about 10 inches from it. The original fire may then be allowed to extinguish itself. (*c*) The fire thus prepared by the first stage of purification may then be fed with further fuel. Then a second fire may be prepared from it by the above process, *i.e.*, by holding over it at some distance, a perforated ladle containing some easily ignitible fuel. On the fuel being ignited, this second fire thus prepared may be placed by the side of the first fire at a distance of about 10 inches. The second fire must be fed with further fuel and the first fire allowed to extinguish itself in its turn. This is the second stage of purification. This process is repeated nine times. Just as a man, that has come into contact with a dead body, has to be purified at nine different *magas* or pits, each at the distance of a fixed measure, so the fire that was defiled by coming into contact with a dead body had to be purified nine times. After the ninth process, the fire produced thereby is considered to be pure.

[1] *Vide* above, Bareshnûm Purification, p. 128, *Vide* also p. 64.

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The modern practice in conformity with the Vendidâd.

Now the modern practice of purifying the fire, fetched or collected as above, follows the above process enjoined by the Vendidâd but with an increased number of times. Two priests take charge of the fire collected for them, as said above, by two laymen. They hold over the fire, at the height of about half a *gaz* or about 12 to 15 inches, a perforated ladle containing powdered sandalwood, frankincense and such other easily combustible substances. When ignited, they place it on a clean place and feed it with fuel.

The later Revâyets say, that the priests are to prepare 91 *magas* or pits, each with a little powdered fuel of the above kind. Then they are to place the fire kindled as above into the first of these pits. Then they are to hold a perforated ladle over the fire kindled as above and get the powdered fuel over it ignited. They are to place the fire so ignited in the second pit which is full of powdered fuel. This fuel further kindles the fire. They are to hold the perforated ladle over it and thus repeat the process over the 91 pits for 91 times. The fire thus produced at the 91st time is said to be purified and fit for consecration. Each of the pits is to be connected with the preceding adjoining pit by a *paiwand* formed of a piece of string or a piece of sandalwood. As the process goes on, the preceding fire or the fire of the preceding pit is allowed to extinguish itself. Now, it being not practicable in towns to have a large open place, where 91 pits of the above kind can be provided, in present practice, the pits are replaced by fire-vases, and the process is repeated in vases. The number of censers need not be 91. A few as would allow the process to be repeated 91 times can do.

This is the process of the purification of fire named first in our above list, *viz.*, the fire of a burning corpse. Similar is the process for purifying the other 15 fires. But the number of times for which the process is repeated is different for the different kinds of fire. The number of times for the purification process

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is in each case the same as the number of times for the collection process. The table which I give below (pp. 222–23) will show this at one glance.

3. The process of consecrating the 16 fires.

The fire, collected and purified as above, is placed in a censer and taken to the place where the religious ceremonies for the consecration are to be performed. Two priests, who have gone through the Bareshnûm, take a portion of that fire, in a separate censer, and recite over it an Yaçna and a Vendidâd ceremony with the Khshnuman, or in honour of, Dâdâr Ahura Mazda. The fire, over which these recitals—one of the Yaçna and one of the Vendidâd—with their ritual are made, is kept separate in a separate censer and constantly fed. In the meantime the fire collected and purified as above, and out of which only a portion was removed on the first day for consecration, is fed and kept burning. On the second day, another portion out of it is taken and the Yaçna and Vendidâd ceremonies are performed over it in honour of Ahura Mazda. The fire (which is a portion of the same first kind of fire, *viz.*, the fire of a burning corpse) thus consecrated on the second day is mixed up with the fire consecrated on the first day and which, as said above, is kept burning in a separate censer. On the third day again, another portion of the above purified but unconsecrated fire of the first kind, is taken and consecrated as on the first two days with a recital of the Yaçna and the Vendidâd in honour of Ahura Mazda. The fire (*i.e.*, the third portion of the first kind of fire) thus consecrated on the third day, is mixed up with the fire which was consecrated on the first two days and which was united or mixed up on the second day.

Then, similarly, a portion of the purified but unconsecrated fire of the first kind may be taken each day from *roz* Hormazd (*i.e.*, the first of the month) to *roz* Anerân (*i.e.*, the 30th day of the month), *i.e.*, for 30 days and consecrated each day by the recital of one Yaçna in the morning and one Vendidâd after midnight, both recited in honour of the Yazata or the angel presiding

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on the particular day on which the consecration takes place. For example, on *roz* (day) Hormazd, the recital of the Yaçna and the Vendidâd must be in honour of Ahura Mazda; on *roz* Bahman, in honour of Bahman, and so on. The fire consecrated each day is to be united with the united fire made up of the consecrated fires of all the preceding days including the first three days.

On the completion of the first round of the ceremonies for the 30 days of the month, commencing with Hormâzd (the first day) and ending with Anerân (the 30th day), a second round of 30 days, in the same way as above, must be gone through. Then a third round must be similarly gone through, but not for the whole of the month, *i.e.*, for 30 days, but only upto the Zamyâd *roz*, *i.e.*, the 28th day. Thus, as shown above, altogether 91 recitals of the Yaçna and 91 of the Vendidâd are to be repeated for consecrating the fire of the first kind. The following table explains this :—

	Recitals.
On the first three days in honour of Ahura Mazda	3
On 30 days from the 1st day (*roz* Hormazd) to the 30th day (*roz* Anerân) of the month	30
On 30 days as above for the second time	30
On 28 days from the 1st day to the 28th day (*roz* Jamyâd) during the third month	28
	91

Now, in the recital of the Yaçna and the Vendidâd, two priests are required. So, if there be one pair of priests, they would take 91 days to complete the consecration of the first kind of fire, *viz.*, the fire of the burning corpse. One pair can perform and recite more than one Yaçna during the Hâvan gâh or the morning hours, but they can perform only one Vendidâd in the Hoshain gâh or after midnight. So, one pair would take at least 91 days to complete the consecration of the first kind of fire. But more than one pair can take part—and they generally

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do so—in the consecration of fires. In that case, the time would be shortened. Then the recital in honour of the Yazatas from Hormazd to Anerân need not be from day to day, *i.e.*, on the respective days on which they presided. What is considered as essentially wanted is 91 recitals of the Yaçna and 91 of the Vendidâd, of which the first three are in honour of Ahura Mazda, the next 30 in honour of the 30 Yazatas in their order, the second 30 also in honour of the 30 Yazatas, and the last 28 in honour of the 28 Yazatas from Hormazd to Jamyâd. The fire of the first kind, thus united and consecrated after 91 recitals of the Yaçna and the Vendidâd, (the number of the recitals being the same as that of the processes of collection and of those of purification), is to be kept apart in a censer marked with its name. A similar process is to be gone through over the other 15 fires.

Consecration of the other 15 fires.

In the case of the other 15 fires the details of the process of consecration are well nigh the same. The points of difference are two: Firstly, the number of recitals of the Yaçna and Vendidâd over the portions of fire, *i.e.*, the number of the processes of consecration varies in each. For example, in the case of the fires Nos. 2, 3, 4, etc., *viz.*, that of the dyer, the king, potter, brick-maker, etc., the number of recitals is 80, 70, 61, etc., which was also the number of its processes of collection and purification. Secondly, the order of the Yazatas with whose Khshnuman, *i.e.*, in whose honour, the recital is made, differs. For example, in the case of the second kind of fire, *viz.*, that of the dyer, the recitals of the Yaçnas and the Vendidâds for the first three days are in honour of the second Yazata Bahman. Then the remaining 77 recitals begin from Bahman, the second Yazata, and taking two rounds of 30 days end in the third round at Rashu, the eleventh Yazata. In the case of the third kind of fire, the 1st three recitals must be in honour of the third Yazata Ardibehesht. Then the remaining 67 begin with the third Yazata and end with Adar

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in the third round. In the case of the fourth kind of fire, they are in honour of the fourth Yazata Sheherivar and so on, so that the recitals for the 16th kind of fire are in honour of the 16th Yazata Meher.

I append here a table, giving the particulars, above referred to, about the different kinds of fires that are united to form the Sacred Fire of the Atash Behêrâm. (1) The first column gives a list of the names or the kinds of fires. (2) The second column gives the number of times the processes of (*a*) collection, (*b*) purification, and (*c*) consecration are repeated. The number for the repetition of each of all these three different kinds of processes is the same in the case of each of the fires.[1] (3) The third column gives the names of the Yazatas with whose *Khshnuman*, or in whose honour, the consecration recitals of the Yaçnas and the Vendidâds for the first three days and nights are to be made. (4) The fourth column gives the names of the Yazatas in whose honour the rest of the consecration recitals of the Yaçna and the Vendidâd are made and the number of the recitals. The number of recitals given in this column and the three recitals in honour of each of the Yazatas mentioned in the third column, make up the number of the second column. The second column of the above list shows that there must be in all, 1,128 consecration recitals of the Yaçna during the morning hours of the day, and of the Vendidâd after the midnight hours. One pair of priests can recite only one Vendidâd. So, if only one pair of priests were to perform the ceremonies of consecrating the sixteen fires, they would take 1,128 days, *i.e.*, about 37 to 38 months. But generally more than one *jôr* or pair is employed in the consecration ceremonies. So, the whole ceremony is gone through in about a year or even less than a year. Again, several *Jashan* days, *i.e.*, religious feast days and the Gâhambâr feast days occur during the

[1] *E.g.* in the case of the first fire, there are 91 repetitions for collection, 91 for purification, and 91 for consecration.

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A Table giving the particulars about the different kinds Âtash Beherâm and showing the number of the

	The Kind of Fire.	No. of times for (*a*) the Collection, (*b*) Purification and (*c*) Consecration processes.	Names of the Yazatas in whose honour the three recitals of the Yaçna and Vendidâd are said for the first three days.
1.	Fire of a burning corpse..	91	Ahura Mazda.. ..
2.	„ „ Dyer	80	Bahman .. ..
3.	„ „ King or ruling authority.	70	Ardibehesht .. ..
4.	„ „ Potter	61	Sheherivar .. ..
5.	„ „ Brick-maker ..	75	Spendârmad .. ..
6.	„ „ Ascetic	50	Khordâd .. ..
7.	„ „ Goldsmith (or Alchemist).	60	Amerdâd .. ..
8.	„ „ Mint	55	Depâdar .. ..
9.	„ „ Ironsmith ..	61	Âdar .. .. ..
10.	„ „ Armourer ..	61	Âbân .. .. ..
11.	„ „ Baker	61	Khorshed .. ..
12.	„ „ Brewer, Distiller, or Idol-worshipper.	61	Mohor.. .. ..
13.	„ „ Soldier or Traveller.	35	Tir .. .. ..
14.	„ „ Shepherd ..	33	Gosh (Dravâsp) ..
15.	„ „ Atmospheric Electricity.	90	Depmeher .. ..
16.	„ „ Zoroastrian, *i.e.*, a Dastur (head-priest), a Mobad (priest), or a layman and of friction by flint and pieces of wood.	40+144=184	Meher .. ..
	Total ..	1,128	

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of Fires that are united to form the Sacred Fire of the processes of Collection, Purification and Consecration.

Names of the Yazatas in whose honour the rest of the recitals of the Yaçna and Vendidâd are said and the number of the recitals. By the word "first" is meant the first, beginning with the Yazata mentioned in the third column.			
3 recitals in honour of the first 28 Yazatas from Hormazd to Jamyâd and 2 in honour of Marespend and Anerân. Thus (28 × 3 =) 84 + (2 × 2 =) 4 = 88.			
3 in honour of the first 17 Yazatas from Bahman to Rashna (*i.e.* 51) and 2 in honour of the next 13 (*i.e.* 26). In all 51+26=77.			
3 in honour of the first 7 Yazatas from Ardibehesht (*i.e.* 21) and 2 in honour of the remaining 23 (*i.e.* 46). So in all 21+46 = 67.			
2 in honour of the first 28 Yazatas from Sheherivar (*i.e.* 56) and 1 in honour of the remaining 2 (*i.e.* 2). So in all 56+2 = 58.			
3 in honour of the first 12 Yazatas from Spendârmad (*i.e.* 36) and 2 in honour of the remaining 18 (*i.e.* 36). So all 36+36 = 72.			
2 in honour of the first 17 Yazatas from Khordâd (*i.e.* 34) and 1 in honour of the remaining 13 (*i.e.* 13). So in all 34+13 = 47.			
2 in honour of the first 27 Yazatas from Amerdâd (*i.e.* 54) and 1 in honour of the remaining 3. So in all 54+3 = 57.			
2 in honour of the first 22 Yazatas from Depâdar (*i.e.* 44) and 1 in honour of the remaining 8. So in all 44+8 = 52.			
The same order as in the case of the fourth kind of fire,			but beginning with Âdar.
Do.	do.	do.	but beginning with Âbân.
Do.	do.	do.	but beginning with Khorshed.
Do.	do.	do.	but beginning with Mohor.
2 for the first 2 Yazatas from Tir (*i.e.* 4) and 1 for the remaining 28. In all 4+28 = 32.			
1 for all the 30 Yazatas beginning from Gosh. So 30 in all.			
3 for the first 27 Yazatas, from Depmeher (*i.e.* 81) and 2 for the remaining 3 (*i.e.* 6). Thus in all 81+6 = 87.			
6 for each of the 30 Yazatas beginning from Meher (*i.e.* 180) and 1 more in honour of Ahura Mazda. Thus 181 in all.			

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time that the whole process of consecration lasts. On such feast days, one Yaçna and one Vendidâd in honour of that particular *Jashan* must be recited. On the occasion of the Gâhambâr, *i.e.*, the season festivals, the Visparad in honour of the Gâhambâr festival must be recited. The number of these additional recitals cannot be fixed as that depends upon the time of the year.

What delays the process at times is the collection of the fire of atmospheric electricity, *i.e.*, the fire produced by the burning of a tree, grass or wood due to the fall of lightning. Months before the proposed time of the ceremony, messages are sent to different stations, requesting the Parsees there to be on a look-out to see if a falling lightning has produced a fire, and to take up a portion of the fire if so produced. The ceremony of consecrating the other fires need not be delayed for this fire. It may go on. But, if, by the time all the fires are consecrated, the fire produced by lightning does not come forth, the final unition and consecration of all the fires cannot take place. It must be indefinitely postponed until this fire is produced and consecrated.

4. The final unition of all the 16 fires.

As said above, all the sixteen fires are, after the different consecrations of its portions for the number of times stated against their names in the second column of the above table, collected and fed in a separate censer. So, in all, there are 16 different censers containing the 16 different fires. The final unition or collection must take place on the first Gâthâ Gâhambâr Festival day, *i.e.*, on the first of the five intercalary days at the end of the year. A large censer is prepared for this process. Two Yaozdâthragar priests, *i.e.*, priests with Bareshnûm and Khûb, form a *paiwand*, and, at first, remove, by means of a ladle, the consecrated fire prepared from the fire that burnt a corpse, from its censer to this large censer. Then, the other fires are carried there and united with the first in the consecutive order of their consecration.

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The censer, containing the fire thus united and formed from the 16 consecrated fires, is then carried to the Yazashna-gâh for final consecration. At first, for three consecutive days, two priests recite, with their ritual, three Yaçnas and three Vendidâds, each on one day, with the Khshnuman of Sraosha, *i.e.*, in honour of the Yazata Sraosha. Then, from Hormazd, the 1st day of the next month to Anerân, the 30th of the month, 30 Yaçnas and 30 Vendidâds are recited, each on one day, in honour of the particular Yazata presiding on the particular day. Then, on the last day fixed for the final consecration and enthronement of the Sacred Fire, another Yaçna in honour of Sraosha is recited with its ritual over it. This completes the ceremony of consecrating the Sacred Fire of Âtash Behrâm, the Fire of the first degree. What remains to be done is to place it, or, as the Parsee phraseology goes, to enthrone it, on its proper place (dâityô-gâtu).

5. The final consecration of the United Fire.

The Sacred Fire being consecrated, the chamber in the Fire-Temple where it is to be enthroned must also be consecrated. That consecration ceremony lasts for three days. It must be performed before the final day of consecration and enthronement. It consists of the performance there, for three consecutive days, of the Yaçna and Vendidâd ceremonies in honour of Sraosha.

6. The Consecration of the chamber of the Fire (the Sanctum Sanctorum).

On the day fixed, the final consecration-recital of the Yaçna being said, the Sacred Fire is removed to the consecrated chamber with all dignity and solemnity. A procession is formed. The procession is headed by the head-priest and other priests who have officiated at the various ceremonies of the consecration. Some bear swords and some *Gurz* or maces in their hands. The path, which leads from the Yazashna-gâh where the final consecration of the Sacred Fire took place to the consecrated chamber where it is to be enthroned, is separated from the

7. The final Enthronement.

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adjoining place by *pâvis* to keep it undefiled. Again, the path itself is divided into several *pâvis*, so that the two priests who carry the censer containing the Sacred Fire can remain, at each advance, in a separate *pâvi*. It must be remembered that, during the whole of the consecration processes also, the fire was kept within a separate *pâvi* where it was fed by the consecrating priests. The fire, after being carried thus to its chamber, is placed on a large censer standing on a large slab of stone surrounded by a *pâvi*. Then, it is fed with sandalwood and frankincense, and an Âtash Nyâish *i.e.*, a prayer in praise of fire, is recited. Then, in the front hall of the Temple, a *Jashan* ceremony is performed, wherein three Âfringans are generally recited. The first is with the Khshnuman of Sraosha, the second with that of Dahmân and the third again with that of Sraosha. Similarly, the Bâjs are recited. This finishes the ceremony of enthroning the Sacred Fire.

The spiritual rule of the Sacred Fire.

The above ceremony of placing the Sacred Fire in its chamber is spoken of as the ceremony of *takht-nashini*, *i.e.*, enthronement or coronation. The Sacred Fire is metaphorically spoken of as a King, having a spiritual jurisdiction over the district round about. The stone slab or stand, on which its censer stands, is considered and spoken of as its throne (*takht*). Its chamber is in the form of a dome, giving an idea of the dome of the heavens. It is just under the centre of the dome that the censer stands on the slab. From that centre hangs, high above over the fire, a metallic tray which is spoken of as the crown (*tâj*) of the Sacred Fire, which is looked at as the symbolic representation or emblem of a spiritual ruler. One or two swords and one or two maces are hanging on the inner walls of its chamber. They serve as symbols of the Church militant, and signify, that the faithful should fight against moral evils and vices, just as they would fight against their enemies, and thus make it, in the end, triumphant.

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The Parsees have some general toasts, which may be called their "national toasts," and which are now and then proposed at most of their dinners. The first is "*Yazdân ni Yâd, i.e.*, "In Honour and to the Glory of the Creator." Another, at times, is "*Ashô Farohar ni Yâd*," *i.e.*, "In honour of the dear departed holy ones." One of the others is "*Âtash Beherâm pâdshâh nâ pâe-ṭakht ni salâmati*," *i.e.*, "For the safety of the foot of the Throne of the kingly Sacred Fire of the Âtash Behrâm." In this toast, by the use of the word "throne," the idea of the spiritual rule of the Fire is intended to be held. At times, even up to a few years ago, some laymen addressed the priests as pâdshâh, *i.e.*, the king, because they attended to, and fed, the kingly fire. The visible fire of the Church is a symbol of the Invisible Church of God.

A national toast of the Parsees, connected with the Sacred Fire of the Âtash Behrâm, represented as a King.

In ancient Irân, the State and the Church were generally united. In bringing about by the Iânian Renaissance after the Dark Ages of the Parthian rule, brought about the fall of the Achæmenian Empire at the hands of Alexander the Great, one of the ways adopted for the purpose by Ardeshir Babegân was that of the Unity of the Church and the State. His Vazir and Dastur (miniater and head-priest) Taosar alludes to this, at some length, in his letter[1] to Jasnasfshâh, the King of Tabaristan.[2] In Zoroastrianism, the Unity of the

The State and the Church in ancient Irân.

[1] *Journal Asiatique*, Tome III, March-April 1894.

[2] During the last century, this question was discussed in another way and had even gone to the Court of Law. The Shâhânshâhi sect of the Parsees at Surat opposed the erection of an Âtash Behrâm by the Kadmi sect, on the ground that there cannot be two Âtash Behrâms in one city. Both parties produced before the Court evidence from religious books, old and new, to support their case. The Court decided that there may be more than one Âtash Behrâm in one city. The same question was discused in Bombay at the end of the last century. There existed Âtash Behrâm of the Shâhânshâhi sect. Its Dastur objected to the erection of another, saying, that, as there cannot be two kings in one and the same city, there cannot be two Âtash Behrâm padshâhs (kings) in one and the same city. Both sides published treatises. In the end, the second Âtash Behrâm, known as the Anjuman Âtash Behrâm, was founded.

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Church is represented, as it were, by the Unity of the Fire. Purity and Unity play the important part in the consecration of the great Sacred Fire. At present, thaugh the Zoroastrian Church is separated from the State, it looks to the State—though now a non-Zoroastrian State—for its protection, for its sway. So, in their Afringân prayers, they pray, even now, as they did in ancient Irân, for the long life, prosperity and just and happy rule of the king. What Herodotus said of the ancient Iranians, that they, before praying for themselves, prayed for their sovereign and for their community, is true even now.[1] Not only in the Afringâns, but also in the *Tandaruçti* prayer, recited at the end of all the formal prayers, a Parsee prays for his king. In their big dinners also, the "Health of the King" is one of their toasts.

Signification of the purifying and consecrating processes of the Sacred Fire.

Now, what does a Sacred Fire, purified and consecrated as above, signify to a Parsee? (*a*) A Parsee has to think for himself: "When this fire on this vase before me, though pure in itself, though the noblest of the creations of God, and though the best symbol of the Deity, had to undergo certain processes of purification, had to draw out, as it were its essence,—nay, its quintessence—of purity, to enable itself to be worthy of occupying the exalted position, how much more necessary, more essential, and more important is it for me—a poor mortal who is liable to commit sins and crimes and who is likely to come into contact with hundreds of evils. both physical and moral—to undergo the process of purity and piety, by making my *manashni*, *gavashni* and *kunashni* (thoughts, words and deeds) pass, as it were, throught a sieve of piety and purity, virtue and morality, and to separate by that means my *humata*, *hukhta* and *hvarshta* (good thonghts

1 "He that sacrifices is not permitted to pray for himself alone; but he is obliged to offer prayers for the prosperity of all the Persians and the king, for he is himself included in the Persians." (Herodotus, Bk. I., 132.)

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good words and good deeds) from my *dushmata, duzukhta,* and *duzvarshta* (bad thoughts, bad words and bad deeds), so that I may, in my turn, be enabled to acquire an exalted position in the next world? (*b*) Again, the fires put together as above are collected from the houses and places of business of men of different grades of society. This reminds a Parsee, that, as all these fires from the houses of men of different grades have by the process of purification, equally acquired the exalted place in the vase, so, before God, all men—no matter to what grades of society they belong—are equal provided they pass through the process of purification, *i.e.*,' provided they preserve purity of thoughts, purity of words and purity of deeds. (*c*) Again, whend, a Parsee goes before the Sacred Fire, which is kept all day and night burning in the Fire-temple, the officiating priest presents before him the ash of a part of the burning fire. The Parsee applies it to his forehead, just as a Christian applies the consecrated water in his Church, and thinks to himself: 'Dust to dust. The Fire, all brilliant, shining and resplendent, has spread the fragrance of the sweet-smelling sandalwood and frankincense round about, but is at last reduced to dust. So, it is destined for me. After all, I am to be reduced to dust and have to depart from this transient life. Let me do my best to spread, like this fire, before my death, the fragrance of charity and good deeds and lead the light of righteousness and knowledge before others.' In short, the Sacred Fire burning in a Fire-temple serves as a perpetual monitor to a Parsee standing before it, asking him to preserve piety, purity, humility and brotherhood."[1]

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1 *Vide* my "Religious System of the Parsis," 2nd edition of 1903, pp. 27–28. *Vide* for this paper "The Report of the World's Parliament of Religions," Vol. II, p, 908. *Vide* the chapter on "Religion," contributed by me, in Mr. Dosabhoy Framjee's "History of the Parsees," Vol. II, p. 214

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The ceremony of removing the ash of the Sacred Fire for the ritual of Purification.

While speaking of the purificatory ceremonies, we have said that the sacred ash of the Sacred Fire of the Âtash Beherâm is required to be mixed with the consecrated urine. We will here describe the ceremony with which this ash is removed from the vase of the fire :—Two priests with Bareshnûm, who have performed the Khub ceremony, go before the Sacred Fire in the Ushain gâh, *i.e.*, after midnight. They, at first, make *pav*[1] *i.e.*, religiously pure, a metallic tray, two metallic ladles and a piece of linen. Holding a *paiwand* between them, they recite the Bâj with the Khshnuman of Ahura Mazda. Reciting it upto "vidhvâo mraotu," they utter the word "ashem" (*i.e.*, purity) and repeat it in Bâj, *i.e.*, in a suppressed tone. One of the priests then puts on gloves, and by means of the ladles, removes from the vase of the Sacred Fire as much of the ash as he requires, and places it in the metallic tray. Then, removing the gloves, both wash their hands and make them *pâv* with pure water. They let the hands dry aud then pass the ash through the linen as through a sieve. The ash so collected is then put in a vessel previously made *pâv*. The vessel is then tied up with three turns of twisted yarn with two final knots and kept apart. Having done this, the priests go out of the chamber of the Sacred Fire and finish the Bâj. The ash is then supplied as required to the different Fire-temples of the lower grade under the jurisdiction of the great Temple for purificatory ceremonies.[2]

The Bui ceremony of feeding the Sacred Fire. Meaning of the word "bui."

We will here describe the Bui ceremony, *i.e.*, the ceremony of keeping the fire always burning, by feeding it with fragrant wood. The word "bui" is the Persian form of the Avesta word "baodha." It is "bui" in Pahlavi. Ordinarily, the word means "odour" or "smell." In the Parsee ceremonial phraseology, it means perfume,

1 The process of making a thing pâv, or religiously pure, consists in reciting Khshnaôthra Ahurahê Mazdâo and one Ashem Vohu and then washing it with pure water. This process is repeated three times.

2 *Vide* above, pp. 96 and 114.

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or good odour. Fire plays a prominent part in all Zoroastrian rituals. No ritual can be complete without the presence of fire. So sandalwood, frankincense, and such other articles of fuel that emit good odour on burning are necessary requisites in all ceremonies. In the temples, where the Sacred Fire is kept perpetually burning, the feeding of the fire is an important ceremony. It is called "bûi dâdan" in Persian, and "bui devi" (*i.e.* to give the perfume) in Gujarati.

The ceremony varying for the three grades of the sacred fire.

The ceremony varies a little according to the different grades of the Fire-temples: As said above, there are three grades of Fire-temples:—(1) the Âtash Behrâm (in Pahlavi, Verehrâm or Vahrâm; Avestâ Vêrêthragna), *i.e.*, the fire of Victory (victory over evil influences or powers); (2) the Atash Âdarân, *i.e.*, the fire of fires; (3) the Âtash Dâd-gâh, *i.e.*, the fire (ceremoniously established) in a proper place. Dâd-gâh is the Dâitya-gâtû of the Vendidâd (Chapter VIII). In the first two grades of fire temples, it is the priest alone who can go before the fire and feed it. In the case of the third grade of temples, in the absence of a priest, even a layman can feed it. In the case of the Âtash Behrâm, the fire can be fed only by a priest who has become a Martab and who is observing all the ceremonies required to be observed by one with a Bareshnûm. In the case of the Âtash Âdarân, it can be fed by any priest, even when he is not observing the Bareshnûm. In the case of the Âtash Behrâm, the officiating priest must also have performed the ceremony of Khûb before going to the sacred fire to feed it. The Khûb ceremony consists of the performence of the Yaçna ceremony. Having once performed that ceremony, its qualifying influence lasts for four days. After the fourth day, it must be performed again. A bath during the interval, or a wet dream, which necessitates a bath among the Parsees, or the partaking of food without the regular recital of the Bâj, *i.e.*, the prayer for grace, or the coming into contact with a non-

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Zoroastrian, breaks the influence of the Khûb, which, in such cases, must be performed again.

The five periods for the performance of the ceremony.

The Bui ceremony is performed five times every day. It is performed at the commencement of each of the five Gâhs or periods of the day which correspond, to a certain extent, with the canonical hours of the Christians.[1] These periods are the following:—(1) Havân. It begins from early morning when the stars begin to cease to appear, and lasts upto 12 o'clock when the sun comes overhead. Literally, it means the time when the ceremony of pounding the Haoma is performed. (2) Rapithavin. It runs from 12 o'clock noon to 3 p. m. Literally, it means the pith (pithwa) or the middle part of the day (ayarê) (3) Uziran. It runs from 3 p.m. to the time when the stars begin to appear. Literally, it means the time of the advancement of the sun. (4) Aiwiçruthrem. It runs from nightfall to midnight. (5) Ushahin. It runs from midnight to dawn when the stars begin to cease to appear.

Difference in the way of feeding the fire, according to its grades.

The ceremony of Bui in the case of these three grades of Fire temples varies. (*a*) In the case of the second and third grades of Fire-temples, (the Âtash Âdarân and the Âtash Dâdgâh), the fire can be fed with one piece of sandalwood, but in the cas, of the Âtash Behrâm, the fire must be fed with a Mâchi[2] of sandalwood. In this case, six pieces of sandalwood are placed on the Sacred Fire. The Âtash Behrâm is spoken of, as said above, as Âtash Behrâm Pâdshâh, *i.e.*, the king.[3] Being the highest Grade of Sacred Fire, it is com-

1 The five *gâhs* seem to correspond to Matin, Prime, Sext, Nones and Compline. In the Atash-Behram at Naosari certain priestly families had the right of the Bui ceremony for a certain number of days. This reminds us of a similar practice in the Assyrian and Babylonian temples.

2 Mâchi comes from Sanskirt *manch*, meaning a throne, a seat of honour.

3 *Vide* my contribution in the Zend Avesta of Darmestater I., Introduction LXI–II.

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pared to a king. So the sandalwood, with which the Sacred Fire is fed, is placed on it in the form of a Mâchi or throne. The six pieces are arranged on the fire in pairs of two pieces, placed one over the other. (*b*) The next point, in which the ceremony of the Bui varies in the case of these different grades of Fire temples, is this: In the case of the second and third, the Âtash Nyâish (the prayer in honour of the angel presiding over fire) is recited only once, but in the case of the Atash Behrâm it is recited several times. In the first period of the day (the Hâvan), it is recited eleven times; in the second (the Rapithvin), nine times; in the third, seven; in the fourth, seven; in the fifth, six times. (*c*) Again, in the case of the second and third grades of the Sacred Fire, the Bui ceremony is very simple. The priest performs the Kûsti-pâdyâb (*i.e.*, p erforms ablutions and unties and puts on the *Kûsti* again with the recital of a prayer), and then goes into the sacred chamber, places one or more pieces of sandalwood over the fire and recites the Âtash Nyâyish, but in the case of Âtash Behrâm, the ritual is a little long in other respects. I will describe it here:—

The Bui ceremony in an Atash Behrâm.

A priest who has performed the Khûb ceremony, performs the Kûsti-pâdyâb at the commencement of each new Gâh, *i.e.*, the period of the day, as described above, and then recites his Farziât, *i.e.*, the necessary prayers, which are the Srôsh-bâj, the Gâh according to the time of the day, and the Khurshid and Meher Nyâyishes during the day periods, *i.e.*, the abovenamed first three gâhs. During the night-periods which form the last two gâhs, the Khurshid and Meher Nyâyishes are replaced by Sraosh Yasht (Yaçna LVII) and Sraosh Hâdokht. He then goes into the sacred chamber, puts on white gloves, places some frankincense over the Sacred Fire, and then the Mâchi, *i.e.*, the six pieces of sandalwood as said above. If

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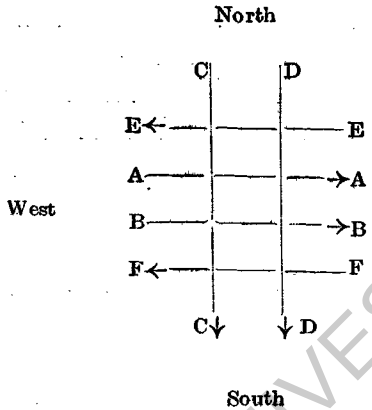
sandalwood is not obtainable, six pieces of any other kind of clean good wood will do. The six pieces are placed over the fire from three different positions, thus :—



At first, the priest, standing before the censer, faces the east and places two pieces (AA and BB in the above figure) of sandalwood over the fire at a short distance from each other. Then he turns to the south and places two more pieces (CC and DD) over the first two. Then he turns towards the west and places two more pieces EE and FF over the four.[1] He then washes with pure water[2] the stone-slab on which the censer of the

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[1] In all the ceremonies of the Parsees, the north side is, as a rule, generally avoided. *Vide* above, p. 56.

[2] For these purification ceremonies, the water itself is, as it were, purified. Two water-pots, full to the brim with well water, are taken into the chamber. The water from the one is poured into the other, which itself is full to the brim until the water overflows, and while thus overflowing cleans and purifies also the sides of the vessel. This is done three times with the recital of the words Khshnaôthra Ahûrahê Mazdâo and of the Ashem-Vohû prayer. The water of the other pot is similarly purified. Then the water-pots with the water in them are said to be made *pâv*, *i.e.*, pure or clean with water (pa-âv = Persian, ba-âb).

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Sacred Fire stands.[1] This ceremony of washing the pedestal or the stone-slab (Khân) on which the Sacred Fire stands, is alluded to in the 9th chapter of the Yaçna.[2] The priest then places on the fire a little sandalwood and frankincense three times, speaking the words Humata, Hukhta, Hvarshta, *i.e.*, good thoughts, good words and good deeds. Then he goes round the censer with a metallic ladle in his hand, and, standing in eight[3] different positions (*viz.*, the four sides and the four corners), and then going back to his original position on the west of the censer and facing the east, recites, in these nine positions, different words of a short formula of prayer. This ceremonial of going round the censer is spoken of as '*chak farvun*,' *i.e.*, going round the circle (Pers. *chak*, *i.e.*, "one side of four; an eighth part of a thing").

A chart of the different positions.

The following chart points out the different positions in which the priest stands whilst reciting the various parts of the prayer-formula. The numbers

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[1] The stone-slab is ordinarily spoken of by the priests as Khuân or Khân. Prof. Darmesteter, by some mistake (Le Zend Avesta I. Introduction LXI.) calls the metallic tray, standing on a metallic stool on the left side of the censer, the Khân, but in the ordinary parlance of the priesthood, that tray is called Khânchê while the stone-slab is called Khân.

[2] Yaçna, Hâ IX, 1.

[3] In the performance of the Âfringân ceremony also, the Âtravakhshi, *i.e.*, the person sitting before the fire, at the recital of the Ahunvar or Yathâ Ahû Vairyô and Ashem Vohû, points with his ladle in the tray, the eight different directions. From an anthropological point of view, the custom has some similarity, with the sides and corners pointed by the Hindu Svastikâ and the pre-Christian Cross.

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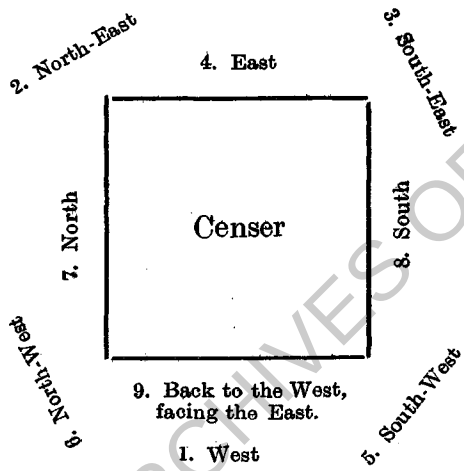
point out the consecutive order in which he stands at the different positions before the censer on the altar :—



I give here an illustration of the performance of the Bui-ritual in the sanctum sanctorum of the Fire-temple.[1]

[1] The priests of the Shahanshahi sect put on white turbans, those of the Kadmi sect put on the *fentá*, which is a hat of an Irani type. In this illustration it is a Kadmi priest who officiates.

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The following table gives the different words of the text, recited in the different positions before the censer, the references to the Avesta text for the words, and their meanings :—

Table of the formula recited.

Directions.	Words of the Avesta Text recited.	Reference to the Texts.	Translation of the words.
1. West	Âthwâ âthro gârayêmi ...	The first two words from Yaçna LI, 9.	I praise (Thee, O God) through my fire.
2. North-East	Vanghéush manangho zaôthrâbyô yazamaîdê.	Yaçna LXVIII, 3 ..	We praise through the offerings of good thoughts.
3. South-East	Athwâ âthro gârayêmi ..	Same as No. 1 ..	Same as No. 1.
4. East	Vanghéush ukhdhahê zaothrâbyô yazamaîdê.	Yaçna, LXVIII, 3 ..	We praise through the offerings of good words.
5. South-West	Âthwa âthro gârayêmî ..	Same as No. 1 ..	Same as No. 1.
6. North-West	Vanghéush shkyaôthnahê zaothrâbyô yazamaîdê.	Yaçna LXVIII, 3..	We praise through the offerings of good actions.
7. North	Sukâî manangha	Yaçna, LXVIII, 4.	For the enlightenment of (our) thoughts.
8. South	Sukâi vachangha	*Ibid* ..	For the enlightenment of (our) words.
9. Coming back to the original place on the West of the censer and facing the East.	Sukâi shyaôthna	*Ibid* ..	For the enlightenment of (our) deeds.

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The meaning of the above formula on the whole is as follows:—" O God ! We praise Thee, through Thy fire. We praise Thee, by the offerings of good thoughts. We praise Thee through Thy fire. We praise Thee by the offerings of good words. We praise Thee through Thy fire. We praise Thee by the offerings of good deeds. (We do all this) for the enlightenment ofour thoughts, for the enlightenment of our words, and for the enlightenment of our deeds." That is to say, the worshipper standing before the sacred fire, taking it as the symbol of God's refulgence and purity, and placing over the fire sandalwood and frankincense as visible offerings, offers the real, thoug invisible offerings of good thoughts, good words, and good deedsh, and thereby hopes and prays for the further enlightenment of his thoughts, words and deeds.

Having recited the above short but pithy formula of prayer the priest places again over the fire a little sandalwood and frankincense, and then recites, as said above, the Âtash Nyâyish [1] several times, according to the Gâh or period of the day. While reciting the first Nyâyish for the first time, the priest goes on placing bits of sandalwood and frankincense (aêsma bûi) at the intervals of a few words.

The ringing of the bell.

During the recital of the first Nyâyish, and during the recital of the first Pâzend portion of it, whilst uttering the words "dushmata," "duzhukhta," "duzvarshta," *i.e.*, evil thoughts, evil words, and evil deeds, he rings a bell thrice; some ring the bell thrice, whilst uttering each word, *i.e.*, in all give nine strokes of the bell. This is, as it were, to emphasise that portion of the prayer, wherein the worshipper expresses a desire to shun bad thoughts, bad words, and bad deeds. At the end of the first recital of the principal portion of the Âtash Nyâyish, the priest draws by means of two ladles two circles in the ash in the censer at its ridge, and at the similar end of the second recital

[1] S. B. E. XXIII., p. 357. Le end Avesta, par Darmesteter, II., p. 705.

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he obliterates the circles again. While reciting the Nyâyish during the first and the fifth Gâh or period of the day (the Hâvan and the Ushahin), the priest stands on the West of the censer with his face towards the East, and during the other periods *vice versâ*.

(B) Consecration of the Sacred Fire of the second grade, the Âtash Âdarân.

The later Persian books say, that in a town or village where ten Zoroastrian families reside, the presence of a Fire-temple of the second grade, the Âtash Âdarân, is necessary. The process of collecting, purifying and consecrating the fires for this sacred Fire of the second grade is not very long. Four principal kinds of fire are required to constitute this fire. They are: Fire from the houses of (*a*) the Âthornâns, *i.e.*, the priestly class, (*b*) the Rathaêshtârân, *i.e.*, the military class, (*c*) the Vâstryosân, *i.e.*, the agricultural class, (*d*) the Hutokhshân, *i.e.*, the artizans, tradesmen and manufacturers. We will speak of the consecration of the Sacred Fire of the second degree under the following heads: 1. Collection of the fires. 2. Purifying the fires. 3. Consecrating the fires. 4. The final consecration of the united fire. 5. The final enthronement.

1. Collection of the fires from the houses of different classes.

(*a*) The first requisite fire is that from the houses of the Athornâns, *i.e.*, of the men of the priestly class. For this purpose, fires from the houses of the following persons are generally collected and united :—(1) The Dastur, or the head-priest of the town. (2) An ordinary priest. (3) The leading or the head layman of the town. (4) The donor. In case the Fire-temple is founded by a private individual with a charitable or religious motive, the fire of his house is generally taken, if convenient. If he lives in a town different from that where he founds the Fire-temple, the fire of his house need not necessarily be had. The fires from the houses of these different persons are collected together.

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(*b*) For the preparation of the fire of the Rathaêshtârs, *i.e.*, the military or the governing class, fires from the houses of the following grades of persons are collected :—1. Fire of the house of the Governor, or the ruling authority of the place. For example, if a Fire-temple is sought to be founded in Bombay, the fire from the cook-room of the Governor's house may be had. If it is to be founded in a mofussil town, that from the house of the Collector or the Assistant Collector or the Deputy Collector, or any other officer who is the head ruling authority of the place may be had. 2. Fire of the house of a military officer or person residing in the town or in the neighbourhood may be had. If there are no houses of military officers or soldiers near at hand, the fire from the house of a Police Officer may be had. 3. Fire from the house of the leading judicial authority. For example, if it is in Bombay that a Fire-temple is being founded, the fire from the house of the Chief Justice or of any one of the Judges of the High Court may be had. In the mofussil, it may be had from the house of any judge or magistrate or other judicial officer. All these fires are then mingled together to form a fire of the military or the ruling class.

(*c*) The fire of the house of an agriculturist may be had from the house of any tiller of the soil in the locality. If there is a Parsee cultivator at hand, the fire from his house may be had, and then from that of a Hindu cultivator. A fire from the house of an ordinary gardener may be had. Then all these fires are mingled together to form one fire of the agricultural class.

(*d*) The fire of the artizan class is prepared out of the fires of different tradesmen and workmen. They are generally fetched from the places of business of artizans and others, such as the goldsmiths, silversmiths, ironsmiths, tinsmiths, coppersmiths, dyers, distillers, bakers, potters, tillers, brick-makers, chunam-makers, shepherds, caravanbashis, sentinels, etc. The fires from their houses or places of business are all united to form one fire of the artizan class.

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2. Purification of the fires.

The process of purification is well nigh the same as that described above in the case of the different fires that were united to form the Sacred Fire of the first Grade. A ladle with holes containing powdered fuel, etc., is held over the fire at some distance from the flame. The process differs in only one respect, *viz.*, that in this case the process is repeated thrice only, while in the case of the Sacred Fire of the first Degree the number of repetitions varied from 33 to 91 times.

3. Consecration of the four fires.

Each of the above-said four united fires, after being purified as above, is consecrated separately. Each of the four fires is placed in a separate vase and two priests take charge of each fire, *i.e.*, in all, eight priests are required to consecrate them. A lesser number can do, but in that case it would take a larger number of days. On the first day, each of the four pairs of priests performs over the fires, in the morning, the Yaçna ceremony and, after midnight, the Vendidâd with the *Khshnuman* of Sraosh. On the second day, the same ceremonies are performed again, but with the *Khshnuman* of Ahura Mazda. During these recitals the four fires are placed before the officiating priests.

4. The final consecration of the Sacred Fire.

Then, on the third day, the four fires are all united into one. The vase or censer containing the first, *i.e.*, the fire of the Athornân or priestly class, receives in itself the fire of the next three classes. All the priests who officiate at the consecration unite themselves by a *paiwand* and then, reciting the Yathâ Ahû Vairyô formula, combine the fires together in the first censer. Having done so, they recite the *nemashkâr*[1] of Âtash or homage to the Sacred Fire three times, finishing it with the Ahmâi-raeshcha prayer, etc. It runs as follows: "Homage to thee, O Fire of wise Ahura Mazda, the benefit giving great Yazata."

[1] *Vide* Spiegel, translated by Bleeck, Khordeh Avesta, pp. 3-14.

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Having thus combined the fires and having thus paid an homage to the united Fire, two priests—generally the two priests who had at first cosecrated separately the fires of the priestly class—perform over it the Yaçna ceremony in the morning and the Vendidâd at midnight with the Khshnuman of Sraosh. Then, on the morning of the fourth day, a Yaçna with the Khshnuman of Dâdâr Ahura Mazda is recited over the united Fire. This finishes the preparation and the consecration of the Sacred Fire of Âtash Âdarân.

5. The enthronement of the Sacred Fire.

The Sacred Fire being thus prepared and consecrated, there now remains ths final ceremony of enthroning it. It is well-nigh the same as that for the Sacred Fire of the First Grade. The assembled priests and others form a procession and formally carry the Sacred Fire to the chamber which itself has been cleaned, purified and consecrated, as in the case of the Âtash-Behram. There, it is enthroned on a large metalic censer which stands upon a raised stone-platform or slab. A priest then feeds this Sacred Fire reciting the Âtash Nyâish. All others also recite this Nyâish. Then, they assemble in the outer hall of the Temple and perform the Jashan ceremony. In this, either the three Afringâns referred to in the case of the Jashan of the Âtash-Behrâm or the following Âfringâns are recited :—1. Ardibehest Ameshâspand. 2. Ahura Mazda. 3. Spendârmad. 4. Ardâ Fravash. 5. Dahmân. 6. Sraosh. Similarly, the Bâj ceremony is performed at the same time.

(C) Consecration of the Sacred Fire of the Third Grade : The Âtash Dâdgâh.

The ritual of the consecration of this fire is very simple. It is the ordinary fire of the household that is consecrated. So there is no special process of collection for it. Again, there is no special purification. The principal function is the consecration of the Temple where it is to be deposited. The fire, that is

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used in the consecration of the Temple itself while performing the Yaçna and the Vendidâd ceremony, forms the Sacred Fire of the Âtash Dâdgâh. The following is the process of consecrating the Temple building :—The building intended or built for the temple is cleaned and washed. Some later writings say, that all Temple buildings may, at first, be washed and purified thrice with gaomez or cow's urine, but the practice is not generally resorted to now. It may then be purified by being washed thrice with water. After this purification and cleaning, commences the consecration ceremony. It lasts for four days. During the first three days, in the morning, an Yaçna ceremony with the Khshnuman of Sraosh, and after midnight, a Vendidâd with the same Khshnuman are recited. On the morning of the fourth day, a Yaçna with the Khshnuman of Ardâ Farosh is recited. Then finally, the Jashan ceremony is performed. In this Jashan ceremony, five Âfringâns are recited with the Khshnuman of :—1. Ardibehesht. 2. Ahura Mazda. 3. Spendârmad (Spanta Armaiti) 4. Ardâfrôsh. 5. Dahmân. 6. Sraosh. Similarly, six Bâjs are recited.[1]

1 At times, the numbers of Afrigâns and Bâjs vary. For a list of the Fire-temples of all grades *vide* Khân Bahâdur Bomanji Byramji Patel's contribution in the *Bombay Gazetteer*, Vol. IX, Part II. *Vide* Zoroastrian Calendar of 1276 Yazdazardi (1906-07), by Mr. Mancherji Jagosh.

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CHAPTER X.

II.—CONSECRATION OF THE TOWERS OF SILENCE.

There are three ceremonies in connection with the consecration of a Tower. They are the following:—I. Kodâri mârvi (*lit.*, to strike the first spade),[1] *i.e.*, the ceremony for digging the ground to lay the foundation. II. The Tânâ ceremony, or the ceremony of laying the foundation. III. The Consecration ceremony proper.

1. The preliminary ceremony of digging the ground.

The first ceremony is that of digging the ground. It is performed a few days before the formal laying of the foundation. In the centre of the spot chosen for a Tower, a Bareshnûm-wâlâ priest encloses a certain place with a "pâvi"[2] and thereon performs, at first, the Khûb ceremony with the five springs of the Barsam (pânch tâi ni khûb). Then he recites the "Bâj" in honour (1) of Sraosha, the guardian angel guiding the souls of the deceased, (2) of Ahura Mazda, (3) of Spenta Ârmaiti, the Archangel presiding over ground, a portion of which is now being enclosed for the construction of the Tower, (4) of "Ardâfrosh," *i.e.*, all the departed souls, and (5) of "Haft Ameshâspands," *i.e.*, the seven Archangels. Having recited these prayers, the priest holdsa spade in his hand and recites the Srôsh Bâj upto Ashahê. He then digs with his own hand a part of the ground required for the Tower. While digging, he recites the Yathâ Ahû Vairyô prayer 21 times.

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1 The old Egyptian ritual for laying the foundation-stone of a temple, referred to below, also speaks of the use of the spade.

2 "Pâvi" (from "pâv," *i.e.*, sacred) is a kind of trench a few inches deep in the ground. It is intended to separate a portion of a place from the adjoining ground in order to perform a sacred ceremony therein. No outsider is allowed to enter within this enclosed place while the ceremony is being performed. The Yaçna, Bâj, and Vendidâd ceremonies are performed only within such enclosed spaces. In Fire-Temples, the sacred fire burns on a censer within such an enclosed space.

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II. The Tânâ or the ceremony for laying the foundation.

A few days after, when the whole of the required plot of ground is excavated by the labourers, two priests perform in the morning the "Tânâ" ceremony for laying the foundation of the Tower. The ceremony is so-called from the fact of "tânâ" or a very fine thread being used to mark out the circumference of the Tower and its different parts for the laying of the foundation. One hundred and one[1] fine threads are woven into one strong thread or string. The thread so prepared should be as long as would suffice to go round the circumference and the inner parts three times.[2] Some time before its use, this thread is made "pâv," *i. e.*, washed, purified and dried. To hold this thread, the priests have to fix in the ground 301 nails of different sizes and weights. The following are the various numbers and weights :—(*a*) One central nail (shown in the plan by the letter A) of one maund without any holes. (*b*) Four side nails[3] (*i. e.*, for South-East, South-West, North-West and North-East sides) (B, E, D and C,), each of half a maund. Each of these four nails is to have three holes, one being straight and the other two crosswise. (*c*) Thirty-six nails (16 in the outer circle, each shown in the plan by the letter F, and twenty in the inner circle, each shown in the plan by the letter G,) weighing altogether about one maund. (*d*) Two hundred and fifty-six nails, altogether weighing one maund, 32 on each of the eight rows marked HH in the plan. (*e*) Four nails of the same size as the above 256 to be fixed at the places marked JJ. These five sets of nails give the total of 301.

[1] One hundred and one is a sacred number, because, according to the Parsee books, the Almighty God has one hundred and one names which signify all his virtues. These one hundred and one names are recitd in several ceremonies, *e. g.*, in preparing the sacred "Zaothra" or consecrated water for the Haôma ceremony.

[2] The number three is a sacred number, being symbolic of Humata, Hukhta and Hvarshta, *i.e.*, good thoughts, good words, and good deeds, the three precepts on which the moral structure of the Zoroastrian religion rests.

[3] These nails correspond to the pegs in the Egyptain ritual. For the four nails, c f. "the four supports of heaven" (*vide* below, pp. 249-50).

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On the day of the Tânâ ceremony, in the morning, two Bareshnumwâlâ priests get down into the excavation that has beendug for the foundation. Having performed the *pâdyâb*, they perform the *Khub* ceremony with the five twigs of the Barsam. They then put on their full sacerdotal dress (Jâmâ pichhori) and hold the *paiwand* between them. They then recite the Sraosh Bâj upto the word Ashahê, and begin to fix the nails in the ground. They recite one Ahunvar or Yathâ-ahû-vaîryô, while striking each nail. The central large nail A is struck first. The greater part of it is left above the ground. Then the nails on the South-East, South-West, North-West and North-East are struck. Then the above 36 nails are struck in the order marked in the plan beginning at G on the S.-E. which is marked as G 1. The order is G 1, F 2, G 3, F 4, G 5, F 6, and so on in the first quarter. Then G 10, F 11, and so on in the next quarter. Thus, the last or the 36th nail is at G 36 in the fourth quarter. Then the 256 nails are struck in eight different lines shown in the plan. The first 32 must be struck in the line between H and G 1. The next 32 on the similar row on the opposite side H-G 36. The third 32 on the third similar row H-G 10 and then the fourth 32 on the opposite row, and so on, till all the 256 are struck in the 8 rows at 32 per row. Then the last four are struck at the 4 points marked J. During the whole of the process of nailing, the priests recite Yathâ-ahû-vairyôs.

After finishing the nailing, the priests commence passing the *tânâ* or the thread through the nails. They begin with the nail on the South-East quarter, B, one of the four large nails with three holes. The thread is passed through the lowest hole, and the end is fastened with it with a double knot which is put over it with the recital of two Ahunvars. The long thread is then carried from nail to nail in a metallic tray. One of the two priests carries the tray and the other passes the thread from nail to nail, always moving to the right, *i.e.*, from South-East to the South, then to the South-West, then to the West, and so on. Beginning with the nail at B, he takes the thread to G 1, then to F 2, then to G 3, then to F 4, and so on.

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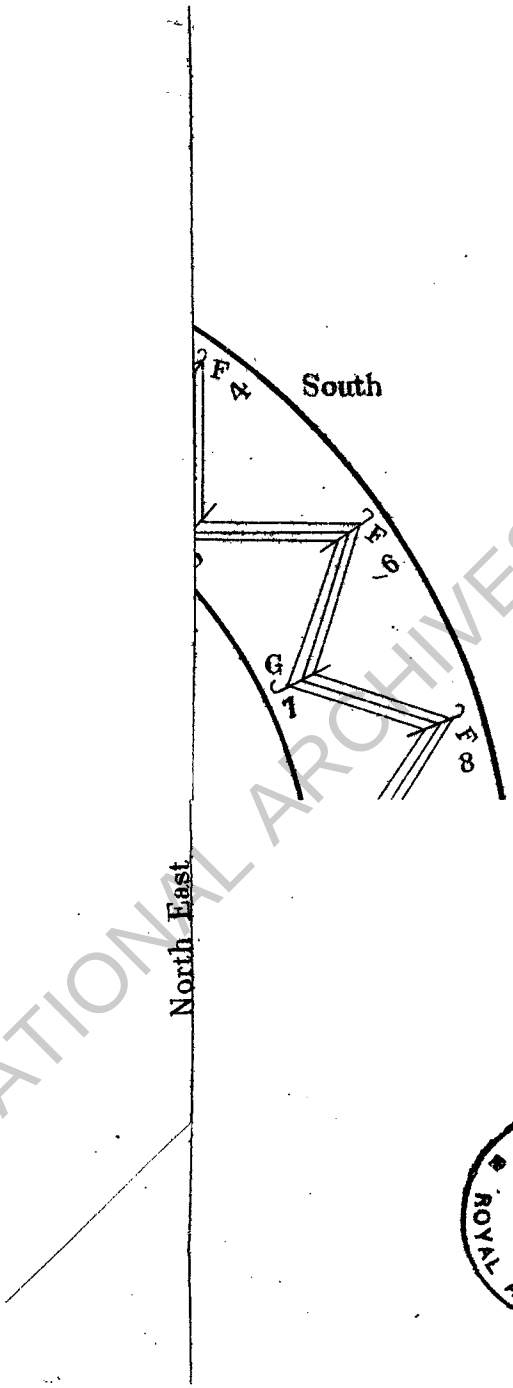

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Finishing the first quarter of the outer circle, *i.e.*, passing the thread round the first 9 nails of the outer circle, he passes the thread through the lowest hole of E, the second of the four large nails with three holes. It is then passed round the 9 nails of the second quarter of the circle, then through the lowest hole of D; then round the 9 nails of the third quarter of the cirele; then through C; then round the 9 nails of last quarter of the circle. The nails in each quarter are fixed alternately, one at the side towards the inner well of the proposed Tower and the other at the furthest outer circle which is to form the foundation of the well of the round tower.

The above process finishes one round. The thread must be taken round for the second time in the same manner as in the first round, but with this difference, that in the case of the large-holed nails B, E, D and C, it is to be now passed through the second or the middle hole. Then the thread is to be taken round for the third time. The process is the same, but differs in two points. Firstly, the thread is now to be pierced through the topmost hole of the four big-holed nails; and secondly, in the third round, the thread is also to be taken round each of the 32 nails which make each of the 8 rows. Going in one direction in the line of the 32 nails, in the first quarter of the circle, the thread is passed round one of the nails J. It is then passed round each of the 32 nails of the opposite row. Thus, in the process of the third round, all the double rows, each of 32 nails, are passed through in each of the four quarters of the circle. The thread is then passed round the biggest central nail which was struck in the centre of the plot and which pointed the position of the central well, known as the *bhandâr*. The whole of the remaining part of the thread is put round this central big nail. The two priests now finish the Sraosh Bâj, with the recital of the first part of which they had commenced the ceremony. This finishes the whole of the Tânâ ceremony.

The place marked A in the plan forms the centre of the inner well of the circle where the bones gather after flesh is

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devoured. The outer circle next to, or out of, A marks the place of the first set of *pâvis*, on which, when the tower is finished, bodies of children are placed. The next outer circle marks the middle circle of the tower when completed, on the *pâvis* of which the bodies of females are placed. The third or the outermost circle marks the circle of the *pâvis* on which bodies of males are placed.

The Assembly.

Thousand of Parsee visitors, men, women and children, gather to witness the ceremony. On the occasion of the Tânâ ceremony of the Tower at Deolâli, about 100 miles from Bombay, which took place a few years ago, six special trains from Bombay took devout Parsees there. It is said that about more than 5,000 people collected there to witness the ceremony. The visitors were seated in a covered *mandap* round the excavations dug for the foundation of the Tower. Of course, all are not expected to witness the ceremony. Hardly a thousand can see it actually performed. But the other thousands go there with the dovout object of participating in the work. On the close of the ceremony, the remainder, who have not been able to see the whole ceremony, go to the place and see the nails and the thread as spread there. All the visitors throw into the excavation, gold, silver and copper coins and even currency notes as they can afford. Some more dovout even throw their rings. That is considered to be their contribution to the pious work of building a Tower. It is announced, that at the above-said Tower ceremony at Deolâli, they collected in this excavated ground a sum of a little more than Rs. 2,000. The head-priest of the district, in whose ecclesiastical jurisdiction the town lies, is believed to have the privilege of having the sum thus collected at these Towers of Silence ceremonies, but he generally gives it away to the subscription fund for the maintenance of the Tower, etc. It is believed, by many people, that it is meritorious to see the ceremonies of the consecration of at least seven Towers during one's life-time. Hence such large gatherings.

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For two or three weeks after the ceremony, the excavations with the nails or pegs and threads are left as they are, so that people, who had no opportunity to go and see it on the day of the ceremony, may go and see it at their convenience. Hundreds generally go there and throw their humble mite in the excavated foundations. The place assumes a festive look for several days. Booths are put up by tradesmen for the sake of refreshments, etc. When the influx of people diminishes, the foundation work proceeds over the whole thing as it is. The nails and the thread remain underground and the foundation work proceeds over it.

The signification of the Tânâ ceremony.

Now what is the signification of this Tânâ ceremony? The Avesta and old Pahlavi books say nothing of it. The signification seems to be this: As it is enjoined in the Vendidâd that the ground must not be polluted with the corpses of dead bodies but must be exposed, this Tânâ cerenony seems to signify that the proposed Tower is expected to pollute the ground, only to the extent of its excavations. The thread all along limits, as it were, the extent of pollution. The pollution, if any, is within the four corners of the walls of the Tower. It does not extend even underneath. The position of the nails and the threads points out, as said above, the position of the different parts of the Tower when completed. We see from the description of the Tower, that it has four underground drains, through which the rain-water, etc., falling over the bodies in the Tower passes into the ground. The area of those underground drains which are likely to carry a little polluted water are also, as it were, limited by the four double rows, each of 32 nails, and their thread. Again, the whole process of nailing begins with the central big nail and the whole process of the spreading of the thread ends at that central big nail. This seems to point to the idea of unity in the Beginning and unity in the End. We all come from One, from the One. We all go to that One. The whole creation is, as it were, united in its

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birth. It is united in its end. There is One in All. There is All in One.

A somewhat similar foundation-ceremony of the Egyptians.

The Tânâ ceremony of the Parsees reminds one of a somewhat similar foundation-ceremony of the ancient Egyptian temples. The well-known astronomer Norman Lockyer says:—"We learn from the works of Chabas, Brugsch, Dümichen, and others, that the foundation of an Egyptian temple was associated with a series of ceremonies which are repeatedly described with a minuteness, which, as Nissen has pointed out, is painfully wanting in the case of Greece and Rome. Amongst these ceremonies, one especially refers to the fixing of the temple-axis; it is called, technically, 'the stretching of the cord.' . . . . Another part of the ceremony consisted in the king proceeding to the site where the temple was to be built, accompanied mythically by the goddess Sesheta, who is styled 'the mistress of the laying of the foundation-stone.' Each was armed with a stake. The two stakes were connected by a cord. Next the cord was aligned towards the sun or star as the case might be; when the alignment was perfect, the two stakes were driven into the ground by means of a wooden mallet . . . . One boundary wall . . . . was built along the line marked out by this stretched cord."[1]

The old Egyptian word for laying the foundation-stone was *Put-ser*, wherein *put* means 'to stretch,' અને 'ser' means 'cord,'" so that part of the ceremonial which consisted in stretching a cord in the direction of a star was considered of so great an importance, that it gave its name to the whole ceremonial."[2] Similarly in the Parsee ceremony, the *tânâ* or the thread used in the ceremony has given its name to the whole ceremony. One Egyptian inscription says: "The Kherheb read the sacred text during the stretching of the

1 "The Dawn of Astronomy" by Norman Lockyer, (1894), p. 173.
2 *Ibid*, p. 175.

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measuring-cord and the laying of the foundation-stone on the piece of ground selected for the temple ..... On account of the stretching of the measuring-cord, the Egyptian engineers were called by the Greeks, *ὑρπεδονάπται* whose art Democritus boasts of having acquired." [1] Another inscription says: "The hammer in my hand was of gold, as I struck the peg with it.....Thy hand held the spade during the fixing of its (the temple's) four corners with accuracy by the four supports of heaven" In one picture, the king and the goddess are represented with clubs in their hands, to hammer the pegs.

3. The consecration proper of the Tower.

On the Tower being completed, a particulur day is fixed for its consecration. It is generally consecrated in the dry season, so that the ceremony, which is mostly to be performed in the open air with a temporary covering, may not be interrupted by the rains. It lasts for four days. The Tower is surrounded by a *pâvi*. In the central well of the Tower, called the "Bhandâr," two priests perform for three consecutive days the Yaçna ceremonies during the day in the "Hâvan Gâh," and Vendidâd ceremonies at night in the "Ushahin Gâh." These ceremonies are in honour of the angel Sraosha, who is protecting the souls of the dead for three days and nights after death. On the morning of the fourth day, the opening day of the Tower, a Yaçna ceremony is performed in honour of Ahura-Mazda. Then the Bâj and Afringân ceremonies are performed in honour of Ahur-Mazda, of Ardâfarosh, *i.e.*, the departed souls, of Spendârmad, *i.e.*, the Yazata presiding over mother-earth, a portion of which is now occupied for laying the dead upon, and of Sraosha. In the Afringân ceremony, known as the Jashan[2] ceremony, which is performed in the presence of a large number of the community assembled to witness it, the name of the donor at whose expense the Tower is built is mentioned and the blessings of God invoked upon him. If

1 *Ibid.*

2 'Jashan' is the contraction of 'Yazashna.'

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the Tower is constructed by the donor in honour, or to commemorate the memory, of a deceased relative, the name of that relative is publicly mentioned. When the ceremony is over, the Parsees assembled go into the Tower to see it and throw into the central well, gold, silver or copper coins as their mite in the expenses of the construction of the Tower. Some throw even their rings and ornaments. These go to make up the sum necessary for building the Tower, if it is built at the expense of the Anjuman or the whole community. If it is built at the expense of a generous donor, the amount thus collected goes to the head priest of the district in whose ecclesiastical jurisdiction the Tower lies. At times, he gives it for the use of some charitable funds of the town.[1] I give here a plan of the Tower itself.

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1 For a list of the Parsee Towers of Silence, *vide Bombay Gazetteer* Vol. IX, Part II: Khan Bahadur Bomanji Byramji Patel's contribution. *Vide* "Zoroastrian Calendar of the Yazdazardi Year 1276 (1906-7)," by Mr. Muncherji Jagosh.

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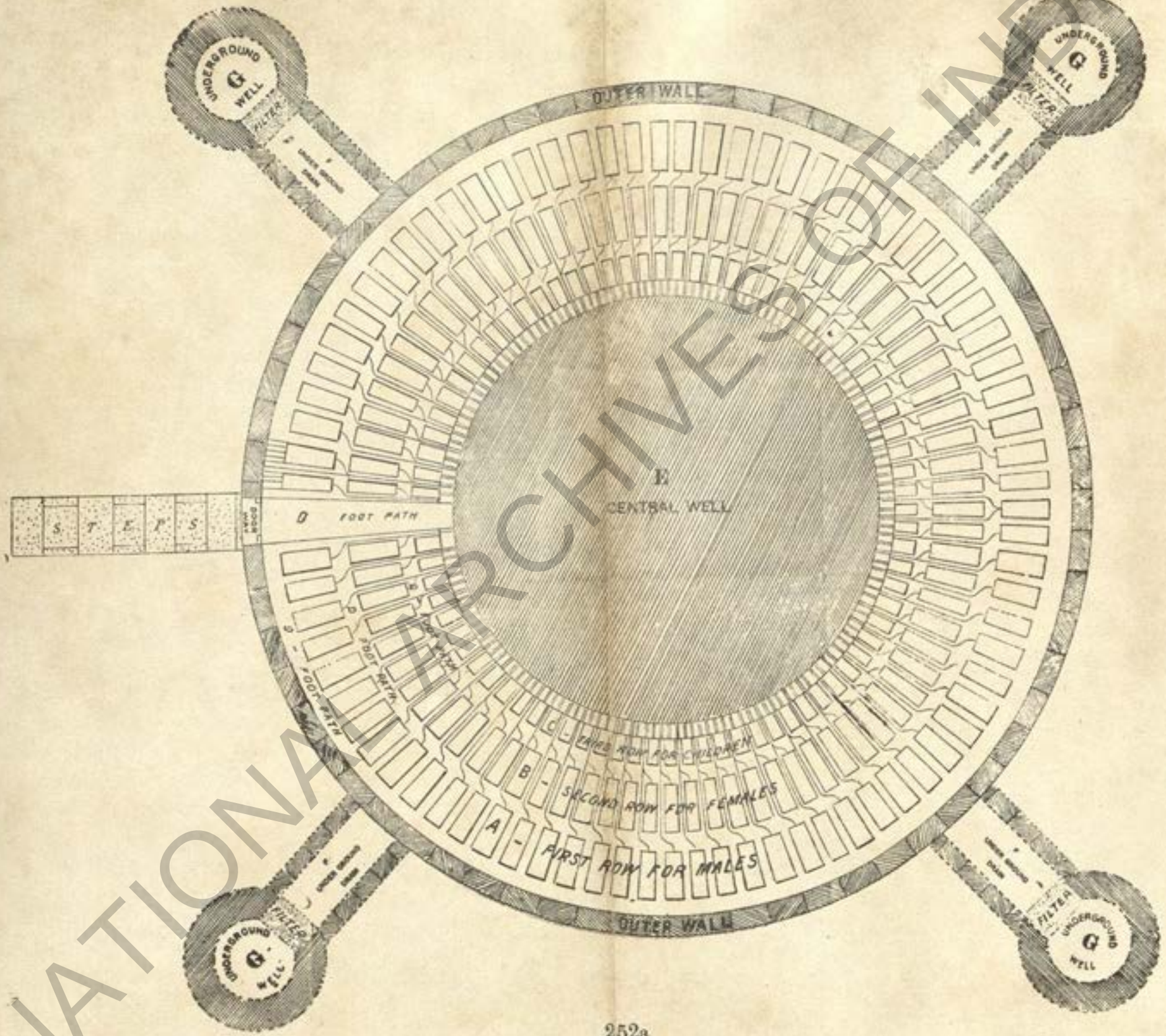

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CHAPTER XI.

III.—CONSECRATION OF THE ÂLÂT OR RELIGIOUS REQUISITES.

A minor form of consecration is that for the Âlât or the requisites used in some religious services. One of such thing is *gaomez* or cow's urine. Among the ancient Iranians, water, urine and sand or a particular kind of earth or clay were considered to be the best means of purification. Water was the best purifier, but before washing the body with it, the application of cow's urine was considered necessary. Gaomaêza is the Avesta word for it. It comes from *gao*, a cow and *miz*, Sanskrit *mih*, Latin *ming-ere*, to sprinkle. When the urine is consecrated by religious ceremonies, it is, in religious parlance, spoken of as Nirang or Nirang-din (*i.e.*, the nirang prepared by religious ceremonies). It is so called, because a *nirang*, *i.e.*, a religious incantation, is recited on its application.

Consecration of *gaomez*. Signification of the word.

Urine has been used by several nations from very old times as a purificative. Its original use as a purificative has led to the notion of its being considered as a charm against evil spirits. Prof. Eugen Wilhelm says on the subject of its use:— "That the practice of using cow's urine as a preservative against the influences of evil spirits is very old indeed, and likely to date from the most ancient times, we may conclude from the fact, that traces of this same custom existing with our Aryan brethren in the East in India and Erân may be found sometimes even to-day in the West, in the Bretagne, that province of France which holds its name from the Celtic Britons who sought refuge there."[1] Dr. Wilhelm gives references from Roman nd Hindu books for its use and then shows that "the urine

[1] "On the use of Beef's Urine according to the precepts of the Avesta and on similar customs with other Nations," by Dr. Eugen Wilhelm, p. 31.

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was employed in medicine from the most ancient times."[1] It was so used in Egypt, Greece, Rome, and Scandinavia. Pliny the Elder refers to its use as medicine in the 18th chapter of the 28th book of his Natural History.[2] Galenus, "the most prominent physician of antiquity"[3] next to Hippocrates, refers to this fact. It was an Indo-Germanic conception. Prof. Darmesteter, on the authority of Luzel (Le Nirang des Parsis en Basse-Bretagne, Mélusine, 493), says, that "the use of *gaomez* has been lately found to be known in Basse-Bretagne." (S. B. E., Vol. IV, 1st ed., Introd. p. 88, n. 3).

The urine used for ordinary purifications is the urine of a domesticated animal like the cow, the bull, or even the goat. But the urine used for higher purificatory services is that of an uncastrated bull and it is consecrated with certain ceremonies. The Vendidâd enjoins its use for purification in several passages; but the principal passage is the 21st section of the 19th chapter. Therein, there is a question to this effect: How can one purify a person who has become a *hamrit* (*i.e.*, one who has come into direct contact with a dead body) or a *patrit* (*i.e.*, one who has come into indirect contact with a dead body by coming into contact with a *hamrit*)? The reply is, that he can be purified by the urine of a bull that is (*a*) uncastrated (*bikhedrem*) and (*b*) that is properly prepared (*dâityô-keretem*, *i.e.*, properly consecrated). This passage requires, that the urine must be that of an uncastrated bull, and that the bull must be one properly selected and qualified.

Rapp on Nirang.

In considering, what place *gaomez* or cow's urine or, what is ceremoniously known as, "nirang" occupies in Zoroastrian ritual, we must look to the times in which its use was enjoined and also to the idea with which it was enjoined. Prof. Rapp says on this point:— "It would presume little acquaintance with the peculiarities of the ancient world, if we wished to bring to bear our

[1] *Ibid*, p. 29 [2] *Ibid*, p. 35 [3] *Ibid*, p. 38.

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present notions of decency and loathsomeness on the customs of old . . . . . Can we judge now of the ideas and customs in this fashion from the point of view of European modern notions? And before we determine to bring in accord all the customs of the ancient world that were employed for purifications, to our modern rational notions, we might like to know to be sure what advantage has that blood of an animal which Moses used, in respect of the purpose in view, over the urine of an ox! It will not be possible for us altogether to comprehend the conceptions of the ancient notions of what is pure and what is not pure and of their ceremonies in religious purifications, if we do not ascend up to the very origin of all these notions, namely, to the ancient doctrine of the double creation, that of the pure and of the impure world. That in the purifications so much value is set on the ox and all that issues out of it, the sacred legends of the Zend people make it quite comprehensible. . . . . We have seen that the entire ceremonial law of Zoroaster rests upon the conception of a pure and impure creation, and therefrom it follows that the corporeal impurity was just as punishable and just as abhorrent in the eyes of Ahuramazda, the pure, as the moral impurity of the soul, and that men should purify themselves from the first as from the last pollution by just the same means.

"Now, we believe ourselves to be able to prove that the entire ceremonial law of Moses reposes upon these very ideas and that no one can correctly comprehend nor understand the Mosaic law generally, if he does not start from these ideas when attempting his interpretations."[1]

An account of the Nirangdin ceremony.

We will now describe the Nirangdin ceremony, *i.e.*, the ceremony for consecrating the urine. At first, two priests go through the Bareshnûm ceremony of ten days. There is one difference in the Bareshnûm gone through by the priests on this occasion and that gone through by the priests on other ordinary occasions.

[1] K. R. Cama's Translation of the Article on the Vendidâd from the German of Rapp, pp. 15-16, 19.

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In the latter case, it is the nocturnal pollution during the first three nights that vitiates the Bareshnûm and necessitates a repetition. But, in the case of the priests who are to perform the Nirangdin ceremonies, they are to pass all the nine nights of the Bareshnûm in vigil, watch and prayer. If they have the nocturnal pollution during any of the ten nights, they are to repeat the Bareshnûm.

As described in the account of the Bareshnûm ceremony, the complete Bareshnûm takes ten days. On the eleventh day, one of the two priests takes an early bath and puts on a new set of clothes. Then, performing his *pâdyâb-kusti*, says his morning prayers. Then he performs the Khub[1] ceremony. On the second day, *i.e.*, on the twelfth day from the beginning, the second priest performs the Khub ceremony. His colleague, who has performed the Khub ceremony on the first day, gets him through that ceremony. Then, both the priests perform the Gewrâ[1] ceremony. During the six days of the *Gewrâ*, the priest whose turn it is to keep the *Gewrâ* has to pass the night in vigil, as said above. Again, he is to take his meals after reciting the great *bâj* and not the ordinary *bâj*, or prayer of grace. On the completion of the sixth *Gewrâ*, both the priests perform the *bâj* ceremony and each partakes of the *Darun* consecrated by his colleague. This inter-communion, or partaking of the sacred bread consecrated by one another, is spoken of as "being *ham-kalâm*," *i.e.*, "being one or united (*ham*) in their words (*kalâm*) of prayer." Then they purify the utensils to collect the urine of the bulls for consecration. They make *pâv*, *i.e.*, ceremonially pure, two large water-pots—one larger than the other—two small water-pots, and a cup that would cover the large water-pot. All these pots are metallic.

The Varaçyô or the Sacred Bull.

By this time, a white bull known as the Varaçyô is brought into the Temple where the ceremony is to be performed. We saw above that the Vendidâd refers to an uncastrated bull for the

[1] *Vide* above, p. 202. The Nâvar ceremony.

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use of the urine, but does not speak of its being a white one. Later books have enjoined that it must be a white one. A single black hair on the body disqualifies it for being used as a sacred bull. The word 'varaçyô' comes from the Avesta word 'vareça' meaning 'hair,' because the hair of this white bull is used symbolically in the Yaçna ceremony. A metallic ring used in the ritual is known as "varaç ni viti," *i.e.*, 'the ring with the hair.' The hair of this sacred bull is put round the ring.

The two priests after being "*ham-kalâm*" as said above, and after making the utensils *pâv* or religiously pure, go with one of the small metallic pots before the sacred bull and collect his urine in the pot. Even a few drops of his urine are necessary to begin the collection. Having collected his urine, they collect the urine from a number of other ordinary uncastrated bulls. The work of collecting the urine must be finished some time before sunset. When it is so finished, one of the priests performs the *paragnâ* ceremony in the *Uziran-Gâh*, *i.e.*, in the afternoon-period of the day. Then the Vendidâd ceremony is performed at midnight, commencing at a little after 12 o'clock. The vessel containing the urine of the sacred white bull and of other uncastrated bulls is placed between the Alât-gâh, *i.e.*, the slab of stone on which the sacred utensils for the performance of the ceremony are placed, and the censer of fire. Another vessel containing pure well-water is placed by the side of this vessel. The priests then recite the Vendidâd, the recital of which together with the accompanying ritual lasts for about 7 hours. This final ceremony consecrates the urine which is then known as *nirangdin*, *i.e.*, the consecrated urine. The water consecrated with it is known as *âv*, *i.e.*, the consecrated water.

Consecration of the Sacred Bull and his hair.

In many eastern nations, the bull was held to be an emblem of Life, of Vital Energy. The Egyptians had their Apis. The Hindus have their Nandi. In Christian art, St. Luke

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is symbolized by an ox, and it is said that this symbolization has some connection with the reference to the ox in Ezekiel (I, 10) and Revelation (IV, 6). The white bull used by the Parsees under the name Varaçyô (*i.e.*, the possessor of Varaç, or hair which is used in the ritual) reminds us a little of the Apis of the Egyptians. Apis represented the moon. "He was supposed to have been born of a virgin cow rendered pregnant by a moon-beam or a flash of lightning." When he died he "received a splendid burial . . . . . As universal joy pervaded on his discovery, so his death threw all Egypt into general mourning, and every one shaved off his beard."

The Parsees have such white bulls in their principal towns. They are held useful for two purposes. One is, as described above, for their urine, which, together with that of other ordinary bulls, was consecrated. The second purpose is the use of their *varêça*, *i.e.*, hair which is used in the Yaçna liturgy to serve as a kind of hair-sieve. This use is referred to in the Visparad (Karda X, 2: *varaçâi Haomô angharezânâi*, *i.e.*, the hair to pass, as through a sieve, the Haoma-juice). This bull is not used for any domestic purpose. On its death, all the liturgical services, wherein his *varêça* or hair is used, are stopped in the town or towns. Another white bull is immediately sought out and consecrated. Until it is consecrated, all the necessary Vendidâd, Yaçna and Visparad ceremonies in which its hair is used cease to be performed in the town, and are directed to be performed in other towns which have their separate white bulls. This is something like the above-mentioned "general mourning" on the death of Apis in Egypt.

The Ritual of the consecration of a White Bull.

The consecration of the Sacred White Bull consists in having its hair carefully cut with religious ritual and then performing the Yaçna ceremony with it. All big Parsee centres generally keep such a bull in reserve. On the death of the one in use, the second spare one is brought to an adjoining Fire-temple and washed and cleaned. He is kept within a '*pâvi*.' Two Bareshnumwâlâ priests who have bathed previously and put on

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new suits of clothes, perform the *pâdyâb*, say their morning prayers, perform the *Khub* ceremony of *pânch tâi* (*i.e.*, of the five twigs of the Barsam). They then take seven metallic cups, a golden or silver ring, a pair of scissors and a pair of long metallic tongs, and carefully wash and purify them with pure, clean water. The two priests then go before the bull. One of them holds his tail aloft with the help of the tongs and the other cleans and purifies it with pure water from a pot in his hand. He recites Khshnaôthra Ahurahê Mazdâo and one Ashem Vohu, while doing this. He repeats this process three times. Then, facing the south, he cuts off with the scissors, referred to above, two hairs from the tail of the bull and ties them on the metallic ring. He does this while reciting the Bâj ceremony with three Ashem Vohûs and Fravarânê up to Vidhvâo Mraotu, with the Khshnuman of Ahura Mazda. It is while uttering the word Ashem and two Ahunvars, that he ties the two hairs on the ring. Then he finishes the Bâj. The priests then go to the place where the Yaçna ceremony is performed, and with the recital of various short prayers and with some ritual, consecrate the above ring with the hair, holding it before the fire, rubbing it with the *bhasam* or the consecrated ash of the Sacred Fire of the Âtash Behrâm, and then washing it by dipping it, several times, in the above-referred to metallic cups which are full of pure, clean water. Then, with this newly obtained *vareça*, or hair, they perform the *Gewrâ*[1] ceremony for six days. On finishing the ceremony on the sixth day, the two priests go before the bull again, and washing and purifying his tail as before, take a fresh and a larger quantity of hair. This is distributed among the different temples within the jurisdiction of their temple for being used with the rings in their Yaçna and Vendidâd ceremonies. This completes the ceremony of the consecration of the bull and of his hair. The liturgical ceremonies, the performance of which was suspended, are now resumed with the symbolic use of the hair of the new bull.

[1] *Vide* above, p. 202, the Nâvar ceremony.

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CHAPTER XII.

THE LITURGICAL CEREMONIES.

I. THE INNER LITURGICAL CEREMONIES.

THE YAÇNA: ITS LITURGICAL APPARATUS.

The liturgical ceremonies may be divided under two heads :—

I.—The Inner Liturgical Services.

II.—The Outer Liturgical Services.

The "Inner and Outer Liturgical Services."

By the inner liturgical services,[1] I mean those religious services which can only be performed in a separate place specially allotted for the purpose. Such a place is known as the Dar-i-Meher[2] and is generally connected with a fire-temple. Again, such ceremonies can only be performed by the priests who observe the Bareshnûm.[3] These ceremonies are generally spoken of as the *pâv mahal* (پاو مہل) ceremonies, *i.e.*, the ceremonies of the holy or consecrated house. The priests capable of performing these ceremonies are spoken of as Yaozdâthragar Mobads, *i.e.*, priests who are purifiers.

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[1] In my account of the details of these ceremonies, besides my knowledge of what I have practised and observed, I have drawn information and particulars from other sources and especially from the Tamâm Khordeh Avesta of Mr. Dadabhoy Akhbâr-i-Saudagarwala and the Yaçna bâ Nîrang of the late Ervad Tehmuras Dinshaw Anklesaria.

[2] *Vide* below, p. 261.

[3] *Vide* above, Bareshnûm Chap. V.

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By the outer liturgical services, I mean those religious services which may be, but need not necessarily be, performed in a Dar-i-Meher or a place specially allotted for the purpose. They can also be performed in any ordinary or private house or place. Again, they may be performed by any priest, even by one who does not observe the Bareshnûm or by one who has only gone through the Nâvar and not the Martab initiation.[1]

Under the heading of the inner or *pâv mahal* liturgical services, fall the following ceremonies :—

I.—Yaçna or Yazashna.

II.—The Visparad.

III.—The Vendidâd.

IV.—The Bâj.

The Dar-i-Meher, or the place for performing the inner liturgical services.

I will first describe here what a Dar-i-Meher, where only the inner liturgical ceremonies can be performed, is. A fire-temple is, as the word signifies, a temple or a sacred place for the preservation of the sacred fire. These temples have generally a place or a set of apartments attached to them where the above-said inner liturgical ceremonies are performed. These places are known as the Dar-i-Meher. Though, strictly speaking, these places or portions attached to the temples for the performance of these ceremonies form the Dar-i-Meher proper, generally the whole religious building, including the chamber of the sacred fire, is called the Dar-i-Meher. All the fire-temples need not necessarily have these Dar-i-Mehers or the apartments for the performance of the inner liturgical services attached to them. For example, the Âtash Behrâm, or the Great Fire-temple at Naosari, has not the Dar-i-Meher attached to it. There, the Dar-i-Meher is in a separate building. But generally, almost always, the

1 *Vide* above Initiation, Chap. VIII, p. 207.

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fire-temple and the Dar-i-Meher are in one and the same building and so, they are spoken of by both names. The building is spoken of generally as the Âtash Behrâm or the Âtash Adarân, according as it contains the fire of the first or the second grade. If it is a building containing the fire of the second grade, it is spoken of both as Âtash Âdarân or Dar-i-Meher. A Dar-i-Meher always contains the sacred fire of the third grade, *viz.*, Âtash-dâdgâh, burning in it. A fire-temple or a Dar-i-Meher is, at times, also spoken of as an Agiâry, *i. e.*, the place of Âg, Agni or fire.

The name Dar-i-Meher is made up of *Dar* (Avesta *dvara*, Sans. *dvara*, German *Thür* or *Thor*, English door) and *Meher* which is the later form of Avesta Mithra. So it means "the door [1] or the porch of Mithra." Mithra or Meher occupies a prominent place in Zoroastrian angelology. [2] He is the Yazata or the angel presiding over light and justice, and as light is the symbol of truth and justice, and, as such, the symbol of divinity, the place where all the higher religious liturgical services in honour of God are performed, has come to be specially called Dar-i-Meher, *i.e.*, the house of Divine light and justice.

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[1] The word "dar" or "door" is used here in more than its ordinary physical sense. It is rather used in the allegorical sense in which it is used in John X, 9, where we read: "I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture." The word "dar" is used in later Persian, also for "Chapter." For example, the religious book "Sad-dar" derives its name from its having 100 (sad) chapters. Another equivalent of the word "dar" is "bâb" (meaning both door and chapter). Hence, the word "bâb" has also received an allegorical religious signification. Hence it is, that Bâb, the founder of the Bâbi religion in Persia, has derived his name. The word "Chapter" which, as said above, is another signification of the word "dar" has received a religious signification among the Christians also.

[2] For an account of the attributes of Mithra and for a comparison of some of his attributes with those of St. Michael, *Vide* my papers on "Mithra of the Parsees and St. Michael of the Christians" in the Journal of the Anthropological Society of Bombay, Vol. VI, pp. 237-53. *Vide* my Anthropological Papers (Part I), pp. 173-190.

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Just as a church, an abbey or a cathedral, at times, contains several chapels where different priests conduct their services, so a Dar-i-Meher has several divisions, where different sets of priests conduct their services. In the Yazashna, Vendidâd and Visparad ceremonies, it is always necessary to have two priests to officiate. These different parts or divisions of the Dar-i-Meher, where different pairs of priests perform their ceremonies, are known as (*a*) Yazashna-gâh, or (*b*) Urviç gâh, or (*c*) Hindholâ.

(*a*) By Yazashna-gâh is meant the place (Pers. *gâh*) where the Yazashna ceremony is performed.

(*b*) Urviçgâh (the place of Urviç) is another synonym of Yazashna-gâh. The Dadistân-i-Dini (XLVIII, 13)[1] speaks of the Yazashna-gâh as the Aûrvés. The meaning of the word *urviç* is not certain. Darmesteter says: "Urvaêsa signifie proprement 'tour'[2] (urvaésa vardashna: Dastur Hoshangji and Haug's Old Zand-Pahlavi Glossary, p. 23, l. 9)." According to Darmesteter, the word means a place where they turn (le lieu où l'on tourne). The word can be derived from "vars" hair, *i. e.*, the place where the "vars" or the hair of the varaçyâ or sacred bull is used in the ceremonial. We know that in Persian, the word *urviç* (ارویش or ارویس) means a hair-rope. West thinks, that the word "is probably to be traced to the Avesta 'urvaesa' [illegible] goal."[3] The word occurs in the Farvardin yasht (yt. XIII, 58) in the sense of 'limit.' Darmesteter translates the word *dura-urvaêsa* there, as "far-evolving circle." In the Vishtâsp yasht (yt. XXIV 29), the word is used in connection with the running of a horse in a circle ("as an excellent horse turns back from the wrong way (hacha urvaêsât) and goes along the right way (fratarem urvaê-

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1 S. B. E., XVIII, p. 163.
2 Le Zend-Avesta I, p. LXII, n. 2.
3 S. B. E., Vol. XVIII, p. 163, n. 4.

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sem) (smiting the many Drujs." Darmesteter. S. B. E. XXIII p. 335). So, West seems to be right. Urvic is the circle or the limits within which the celebrants have to remain. At times, the stone slab on which the ceremonial utensils are arranged is also called Aûrvês (Dadistan-i-Dini, XLVIII, 14).

(c) The word Hindhorâ or Hindholâ is another name of the Yazashna-gâh. It seems to be a form of the Sanskrit *Hindhola, i. e.,* a swing. The priests while reciting their prayers generally assume a swinging posture. So, perhaps it has received its name from the swinging posture of the celebrants. The stone platform on which all the ceremonial utensils and requisites are placed is also known as a *hindholâ*. Perhaps the word *hindholâ* may be a corruption of the Avesta word *arâthru* which is used in the Nirangastân [1] for the seat of the *zoti*. The Pahlavi rendering of that word there is *udgâh*. The word *aráthru* when written in Pahlavi may be read *hanatrâ* from which the word may have been corrupted to *hindhorâ*.

The different Yazashna-gâhs are separated from each other by a *pâvi*,[2] which serves both as the limit of each and also as the passage for the water used in the ceremonial. If somebody enters within the limit marked by the *pavi* while the service is going on, he vitiates the ceremony. If there are two Yazashna-gâhs side by side, they are separated by a narrow strip of space enclosed between two *pâvis*. The Yazashna-gâhs are so constructed as to permit the Zaoti or the principal officiating priest to face the south.

Characteristics of a priest qualified to perform the liturgical ceremonies.

A priest, who performs the inner liturgical ceremonies of the Yaçna, the Visparad, and the Vendidâd, is spoken of, at times, as Yaôz *dâthragar, i.e.*, one qualified to give or spread purity. According to the later Pahlavi and Persian writings,

[1] The photo-zinco text, folio 156-b, l. 11. Darmesteter's Zend Avesta, III, p. 130.

[2] *Vide* Chapter on Purification Ceremonies, p. 115.

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he must possess the following 15 characteristics (*Vide* Darab Hormmazdyar's Revayet. Yasna bâ Nirang by Tehmuras D. Anklesaria, Introduction, p. 25) :—

(1) Aiwîza hîm, *i. e.*, of pure nature or unblemished.

(2) Âsnideh Kherad, *i. e.*, possessed of innate wisdom.

(3) Din-aspanârgân, *i. e.*, firm in his belief in religion.

(4) Yazdân-mînîdâr, *i. e.*, one who often thinks of God.

(5) Minô-vînashna, *i. e.*, one who looks into spiritual things.

(6) Pâk-minashna, *i. e.*, one of pure thoughts.

(7) Râst-gavashna, *i. e.*, one who speaks the truth.

(8) Kheradi-kunashna, *i. e.*, one who acts with wisdom.

(9) Yaozdâthra tan, *i. e.*, one with a clean body.

(10) Shîvâ-hizvân, *i. e.*, sweet-tongued.

(11) Narm-nask, *i. e.*, a slow or careful reader of the sacred books.

(12) Râst-avestâ, *i.e.*, one who recites the Avesta properly.

(13) Pâdyâv sâzashna, *i. e.*, one who does all work with pâdyâb, *i. e.*, after observing the forms of purification.

(14) Khub-nirang, *i. e.*, one who knows well the religious formulas.

(15) Nâbar-ziwan, *i. e.*, one who leads his life like a Nâvar, *i. e.*, observes during his life all the forms required to be observed during initiation into priesthood.

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I will now proceed to describe the liturgical service of the Yaçna.

Yaçna or Yazashna.

The word Yaçna, of which Yazashna is another and a later form, comes from the Avesta root *yaz*, Sanskrit *yaj*, meaning "to invoke, to worship, to praise." The word is the same as Sanskrit *yajna* or *yagna* meaning "a sacrifice." Thus, it is a prayer which includes the praise of God and his spiritual Intelligences and which invokes their aid. It is a long prayer which is accompanied with certain ritual and in which certain things are presented as symbols. Its celebration requires the recital of the 72 chapters, known as the Hâs [1] of the Yaçna. Two priests are required for its celebration. They are, for the time being, spoken of as the Zaoti and the Raspi or Atravakhshi. They must, at first, have a bath and put on a clean suit of clothes. They must clean their nails, so that there may be no impurities in them. They must have a clean mouth, so that there lurk no particles of any food between their teeth.

The Yaçna is celebrated in two parts :—

I.—The Paragnâ.

II.—The Yaçna proper.

I. THE PARAGNÂ.

The word *paragnâ* comes from *para* (Avesta *para*) before or fore and Sanskrit *yagna* (Avesta *Yaçna*), and means, "the recital or the ritual that comes before or precedes the Yaçna proper." Some think, that the word is a corruption of *paragra*, which is

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1 The word Hâ is the Avesta word *hâiti*, meaning chapter or section, and comes from the root *hâ*, to cut. The 72 fine threads which go to make up the *Kusti* or the sacred thread are said to symbolise the 72 hâs or chapters of the Yaçna.

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the corrupted form of *prakriyâ*, *i. e.*, (the kriyâ or ceremony) preceding (pra) the ceremony proper.

This Paragnâ ceremony consists of the following ceremonies :—

(1) The Barsam ceremony.

(2) The Aiwiyâonghan ceremony.

(3) The Urvarâm ceremony.

(4) The Jivâm ceremony.

(5) The Zaothra or Jor ceremony.

(6) The Haoma ceremony.

We will describe these different rituals of the Paragnâ of the Yaçna ceremony under the different heads of the religious requisites of the Yaçna ceremony which bear their names. For the performance of the Yaçna, the Visparad and the Vendidâd ceremonies, certain requisites, both organic and inorganic, are necessary. We find a part of the list of these in the third chapter of the Yaçna itself. Some of these requisites are mentioned in the recital of the *paragnâ* prayer which contains portions of the 24th and the 4th chapters of the Yaçna. We give below a complete list of the apparatus required. We will describe these things, and, while doing so, describe the ceremonies bearing the names of, and connected with, these things.

The following are required in a Yazashna-gâh for the performance of the Yaçna, the Visparad and the Vendidâd ceremonies. Some of these are required for the Bâj ceremony also :—

The liturgical apparatus or the requisites in the Yazashna-gâh.

(A) Khwân or Stone slabs.

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(B) Metallic requisites, known as Astâmâ or Âlât, *i.e.*, metallic utensils or instruments. They are generally of brass, and, at times, of silver. Among these are:—

(*a*) and (*b*) Hâvanim and Lâla, *i. e.*, mortar and pestle.

(*c*) Tashta, *i. e.*, chalice or plates and cups.

(*d*) Mâhrui, *i. e.*, crescent-shaped stands.

(*e*) Barsam, vegetable twigs or metallic wires.

(*f*) Varaç ni viti, *i. e.*, a ring entwined with hair (of the sacred bull).

(*g*) Kâplo, *i. e.*, a knife.

(*h*) The Kundi and other vessels for water.

(C) Organic requisites. Among these are:—

(*a*) Aiwyâonghana, the leaf of a date-palm.

(*b*) Urvarâm, the twig of a pomegranate tree.

(*c*) Jivâm, the fresh milk of a goat.

(*d*) Darûn, the sacred bread.

(*e*) Goshûdô, the clarified butter.

(*f*) Haoma, the twigs of the Haoma plant.

(D) Zaothra or Zôr, the consecrated water.

(E) Fire and its requisites. Under this head come:—
(*a*) Fire.

(*b*) Afargâniun, a vase to hold the fire, with its accompaniments, the laddle and the tongs.

(*c*) Aêsma-bûi, *i. e.*, the fragrant fuel.

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Of all these requisites the principal that are often referred to as appertaining to a *Zaotar*[1] or sacrificer are the Aêsma, Barsam, the Jivâm, and the Hâvanim (Aesmôzastô, Baresmôzasto, Gaozastô, Hâvanô-zastô. Vendidâd, III, 1; Yaçna Yasht X Meher 91). A priest in the midst of the ritual is spoken of as one holding these in his hands (*Zasta*).

The ritual of making the requisites *pâv* or pure.

In all inner liturgical services, it is enjoined, that the utensils before being used, must be made *pâv*, *i.e.*, ceremoniously purified. The following is the process adopted for this purification :—

Pure clean water is fetched from a well in utensils previously cleaned and washed. Well-water only is used; water drawn from pipes is not permitted. For this purpose, all temples are provided with a well. A priest observing the *khûb* goes to a well with the utensils previously cleaned and washed and draws the water himself. Water drawn for the first and second time is rejected. It is the water that is drawn for the third time that is considered to be sufficiently pure for the ceremony. He carries this water to the chamber or place where the liturgical ceremonies are performed, and, with it, makes *pâv*, the utensils to be used in the liturgical service. The utensils are filled up to the brim with water and then the priest utters the following formula and pours additional water so as to let it overflow the brim. He first says "Khshnaothra Ahurahê Mazdâo, *i.e.* (I do this) for the pleasure of God," and then recites one Ashem Vohu. He recites this formula three times, and, at each recital, pours further water so as to let it flow over the brim. In the interval of each formula, he recites in Bâj, or mutters with a suppressed tone, the following words :—Yaozdâthra

1 For the function of the *Zootar* and eight other functionaries of his class, *vide* the Nirangistan Bk. II, Ch. XXVII. For the Holy Ministers of the Church, their powers, qualifications, instruction, initiation, their triple quinary and octonary orders, &c., *vide* Nirangistan by Mr. S. J. Bulsara. Introduction, pp. 29, *et. seq.*

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Zareh Frâkand, Yaozdâthra Zareh Varkash, Yaozdâthra Zareh Pûiti, *i. e.*, with the purity of the seas, Frâkand, Vouru Kasha and Pûiti. The first two are the two names, Pahlavi and Avesta, of the Caspean Sea. The third is supposed to be the sea of Aral. With these three, the holy waters of the heavenly prototype of the river Ardviçura, supposed to be the Oxus, is also remembered (harvasp mînô Ardviçura âw-i pâk Yaozdâthra). What is meant by this recital and purification seems to be this : The celebrant names the principal sources of water in ancient Irân and symbolizes by the ceremony the fact of the purifying process of water in the whole nature. All things required to be ceremoniously purified for ritualistic purposes are made pure in this way. A priest makes his hands also clean or pure in this way. Now, I will proceed to describe all the above requisites.

(A) Khwân or stone slabs.

The Khwân is a stone slab used in the Yazashna-gâh. Over it are spread all the utensils required in the liturgical services of the Yazashna, the Visparad and the Vendidâd. The word is the same as the modern Persian *khwân* (خوان), meaning a table. It is so called because it is a slab standing on four feet in the form of a table. It is cut out of ordinary stone or marble. Altogether six stone slabs are used in the Yazashna-gâh. Of these four are large and two small ones. Of the four large ones, three are square and one round. They are—

(*a*) Alât no khwân, *i.e.*, the table or slab for the instruments.

(*b*) Âtash no khwân, *i. e.*, the slab for the fire.

(*c*) Kundi no khwân, *i. e.*, the slab for the water vessel.

(*d*) Zoti no khwân, *i. e.*, the slab for the Zaota priest to sit upon.

(*e*) and (*f*) Âesam bui no Khwân, *i. e.*, the slab for the fuel.

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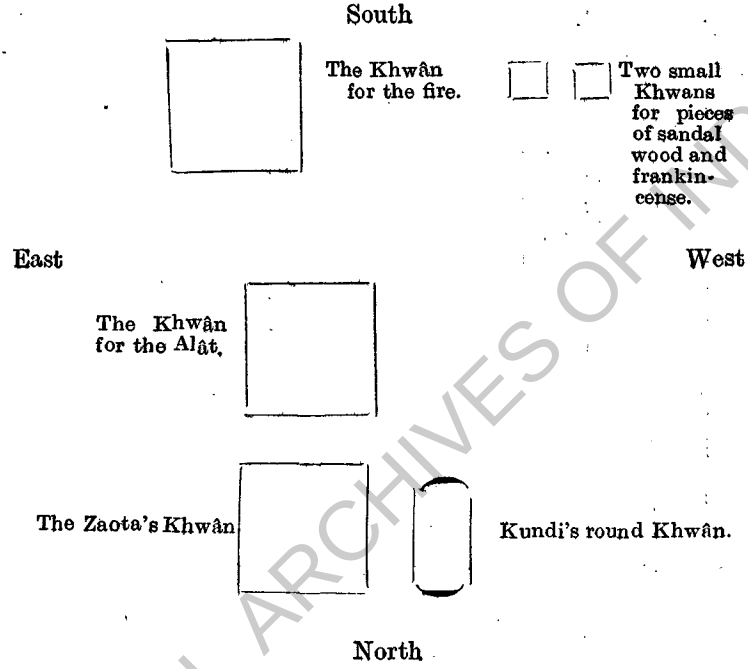
The positions of the slabs in the Yazashna-gâh are shown below :—



(*a*) Alât-no Khwân or The âlât-gâh.

The Alât-khwân is the Khwân proper, because it serves as a table (Khwân) on which the priest spreads all the sacrificial plates, cups and other instruments, the Darun or sacred bread, the Jivâm or the fresh milk, the *urvarâm* or the pomegranate twig, Haoma, etc. It is also called Âlât-gâh, *i.e.*, the place over which all the necessary sacred instruments (âlât) are placed. It is also called *Âlât no takhtô*. The word *takhtê* in Persian has the same meaning as Khwân, *i. e.*, a board or table. Hence, the word means " the table for the (religious) instruments." It is also known as Urviç.[1]

[1] *Vide*, above, p. 263.

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All the liturgical instruments and other requisites are arranged on the slab as shown below :—

South

The cup to hold spare Haoma juice with a saucer over it.

The *tashta* for Draona, *i. e.* the saucer to hold the sacred bread and *goshudô*.

Hâvanim lâlâ, *i. e.* the mortar and pestle for pounding the Haoma twigs.

Cup to hold Haoma twigs for a time.

The Haoma and Urvarâm tashta, *i. e.*, the plate containing the Haoma and pomegranate twigs.

East

West

The Kâplô or the knife.

The cup containing the varas ni viti, *i. e.*, the ring with the hair.

The two Mâhruis, *i. e.* the crescent-shaped stands with the Barsam standing upon them.

Jivâm nô tashtô, *i. e.* the saucer for the fresh milk.

The cup containing the holy Zaothra or Zor water.

The Haoma cup.

North

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Before all the above plates, cups and other requisites are placed over it, the *Khwân* requires to be made *pâv*, *i. e.*, cleaned and purified. The officiating priest takes his seat upon his stone-slab and then, making a water-pot and the *Kundi*, *pâv*, makes his two hands *pâv*, and then taking some *pâv* water from the vessel (*Kundi*), recites the Khshnaothra formula six times and pours from a saucer the *pâv* water over the *Khwân* before him six times. During the first three recitals, he pours the water, so as to let it fall from north to south, and then, during the second three recitals, from west to east. These six pourings of water over the *Khwân* makes it *pâv*.

Starêta or carpet, the Alât-gâh of ancient times.

It seems that the use of stone-slabs as the *alât-gâh* or the place for religious utensils, though old, is comparatively recent, because it does not seem to have been referred to in the Avesta. In the Avesta (Visparad XI, 2), we find the word *starêta* referred to, as one of the requisites for the performance of the liturgical ceremonies. This word *starêta* (from *star*, Sanscrit *star*, Lat., *stru-ere*, to strew, spread) means a thing spread, *i.e.*, a kind of matting. So, it seems, that in very old times, all the sacrificial requisites were spread on a matting or carpet. Herodotus (Bk. I, 132) seems to support this view, when he says about the sacrificial offering that the priest "strew under it a bed of tender grass, generally trefoil."

(*b*) The Adosht or the Khwan of Fire.

The stone-slab for fire is placed opposite the first *Khwân* or the Âlât gâh at a distance of about five feet. It is the slab upon which the Âfergânium [1] or the censer containing the ceremonial fire stands. It is about 20 to 24 inches square and about 12 to 16 inches high. It is generally known as *Âtash no Khwân*, *i. e.*, the slab for the fire. In the Dâdistân-i-Dini (Chap. XLVIII, 15),[2] it is called Âtashto, *i. e.*, the place for

[1] The censer is so called, because *Âfrins* or benedictions, etc., are generally recited before it when fire is burning on it.

[2] S. B. E., Vol. XVIII, p. 164.

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the fire to stand upon [*Âtash*, fire, and *stâ*, to stand]. This word Âtashto has latterly become Âdusht. It is also spoken of as Âtash-gâh, *i.e.*, the place of fire. When the Haoma Yasht (Yaçna IX, 1) speaks of purifying the fire all round (âtarem pairi-yaozdathentem), it refers to the washing or purifying of this stone slab as is done in the modern ritual. The Pahlavi of this chapter makes it clear (amatash âtâsh gâs kâmîstâ khalêlunastan. J. R. A. S. July 1900, p. 517. "The first preparers of the Haoma" by Dr. Mills.

(*c*) The Khwân for the Kundi.

The third stone-slab is a small and round one. It is about 18 inches high and 15 inches in diameter. It stands on the right of the first *Khwân* or the Âlât-gâh. It is called *Kundi no Khwân*, *i. e.*, the slab for the Kundi, because the *Kundi*, or the vessel containing pure water and all the utensils when they are not used, stands over it.

(*d*) Zoti's Khwâ .

This is a stone-slab, sufficiently large for the Zaota or the officiating priest who recites the whole of the Yaçna, to sit upon. It is spread over with a carpet. It simply serves as a seat and has no sanctity attached to it. The Râspi, or the Âtar-vakhshi, *i. e.*, the priest who looks after the fire opposite, has a carpet or a stool to sit upon. It is also spoken of as Zôd-gâh, *i. e.*, the place or seat of the Zoti (Zaotar).

(*e*) and (*f*). The two Khwâns for the *Âêsam bui*.

The fire in the Yazashna-gâh, besides being fed ordinarily, is fed with pieces of sandalwood and frank incense at particular parts of the ritual, with the recital of particular words in the prayers. For this purpose, a few pieces of the fuel are set apart on two small slabs of stone during particular parts of the recital.

(*B*) The Metallic requisites, the Alât or *Astâma*.

I will now describe the metallic utensils, which are known as the Âlât (plural of the Persian word Âlat, meaning utensil, instrument or apparatus) The technical word used by the priests for these utensils or

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apparatus is *Astâmâ*. The word seems to be the corruption of *staômya*, and means the apparatus used in singing the praise (staômi) of God and His Divine Intelligences. Perhaps it is the Pahlavi 𐬀𐬯𐬙𐬀𐬨𐬀 astâmeh (Pahl. Vend. XIV, 7), which is the Pahl. rendering of Av. *garêmô skarana* and is taken by some to represent the fire-vase (આફરગાન્યું *afergânyun*. Dastur Jamaspji's Pahl. Vend. Translation, p. 133). According to Dastur Hoshangji (Pahl. Vend. p. 496, n. 7) a Pers. gloss gives for it آتش دان. So, perhaps the astâmeh or fire-censer, being the principal âlat or instrument required in the ceremonial, all others are mentioned under that name. Just as the first word of prayers gave their names to the whole prayers (*e. g.* Yathâ ahû vairyô or Pater Noster), so the most important and essential instrument or requisite gave its name to the whole set.

(*a*) The Hâvanîm (*b*) and the Lâlâ.

As the principal ceremony in the Yaçna liturgy is the preparation and celebration of the Haoma, Hâvanim, the mortar in which the twigs of the plant are pounded, and the pestle, with which they are pounded, form an important part of the liturgical apparatus. Hâvanîm is a kind of metallic mortar. It is the Hâvana of the 14th chapter of the Vendidâd (XIV, 8) which gives a list of the religious instruments of a priest. The word comes from the Avesta root *hu* (Sanskrit *su*) to pound. Thus, it means an instrument in which the Haoma plant is pounded. It is spoken of as *dâityô-kêrêta* (Vend. XIV, 8) *i. e.* properly prepared. This refers to its proper preparation, so that it may give a proper metallic ringing sound when struck by the lâlâ or dasta, *i. e.*, pestle. It appears from the Avesta, that it was made either of stone (asmana hâvana, Vend. XIV, 10) or of iron (Yaçna, XXII, 2 : Visparad, X, 2). It is the metallic Hâvanîm that is now used in the ritual.

The Lâlô or the pestle is the instrument with which the Haoma twigs are pounded in the Hâvanîm. It is also the instrument with which the Hâvanâna, *i.e.* the priest performing the Haoma ceremony, strikes the Hâvanîm and produces a ringing

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metallic sound. The word seems to be the Persian (لالہ) lâla, *i.e.*, a tulip. It is so called from its resemblance to the stem of the tulip flower. It is also called *dasta, i.e.*, a handle, from the fact of its being held in the hand to pound the Haoma in the Hâvanîm.

(c) Tashta.

The word tashta is the Avesta (Vend., XIX, 8,) *tashta* (Fr. tasse, Germ. tasse, Eng. dish). It is a chalice, plate or cup used in the ceremonial. The fourteenth *pargard* of the Vendidâd and its Pahlavi commentary refer to some of these *tashtas*. There are two kinds of *tashta*: One is that known as *rakâbi* which is a Persian word (رکابی) for a plate. The other is that known as *fuliun* and is probably so called from Sanskrit fûl, *i. e.*, flower, because it is hollower than the *rakâbi* or plate and looks like a full-blown flower.

The *tashta* or plates used in the ritual are five in number. One is known as *Hɔm nô tashtô* (tashta Haomya : Vendidâd, XIV, 8), *i.e.*, the plate for holding the Haoma. The second is known as *Jivâm nô tashtô, i. e.*, the plate for holding the Jivâm, *i.e.*, the fresh milk. It is the *gaoidhya* of the Vendidâd (Chap. XIV, 8). It is spoken of in Pahlavi books as Gosh-dân, *i. e.*, the utensil containing kine-products. The third is known as *surâkhdâr tashtô, i. e.*, the plate with holes (Pers. *surâkh*, a hole). It is the plate through which the Haoma juice is made to pass down into a cup as through a sieve. It is the Raêthwish-bajina (*i. e.*, purifier of the drugs) of the Avesta (Vend., XIX, 8). The fourth is the plate that holds the Draôna or the sacred bread. The fifth is one for covering the cup holding some extra Haoma juice prepared by pounding the Haoma.

The *fuliâns* or the second kind of cups are also five in number. One of these is for holding the Haoma juice after pounding the Haoma plant with the *urvarâm*. It is the Haomya of the Avesta (Visparad, XI, 2). The second is that for holding the *zaôthra* or *zor* water. It is the Zashta zaothrô-barana (*i. e.*, the chalice which carries or holds the zaothra) of the Avesta (Visparad, X, 2).

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The third is for holding the *varas* ring. The fourth is for holding some extra quantity of the Haoma juice. The fifth is an extra one placed near the Mâhrui for extra purposes.

(*d*) Mâhrui.

The Mâhrui (*lit.* moon-faced) are two metallic stands about nine inches in height. They are so called because they have a moon-faced or crescent-shaped top. They are always used in pair, one placed in front of the other. They are also called Barsam-dân, because the Barsam twigs are placed upon them. They are the ceremonial instruments referred to as Mâh-ruyô in the Dadistân-i-Dini (Chap. XLVII, 14).[1] There, the Aûrviç, or the stone slab of the Yazashna-gâh is spoken of as the proper place for the *mâhrûi*. They must always be metallic (shatvarin).[2]

(*e*) The Barsam.

The Barsam forms an important part of the liturgical apparatus. In the modern ritual, the old vegetable Barsam has been replaced by metallic Barsam. As it is referred to by a classical writer like Strabo, and in the Old Testament, and as its ceremony has been referred to by Firdousi and others, I will speak of it at some length. The word Barsam is the Avesta word Baresman. It comes from the Avesta root *barez*, Sanskrit *barh*, to grow. The twigs of a particular tree used in liturgical ceremonies are spoken of as the Barsam. Later books say that the twigs may be of the pomegranate tree or of the tree known as the *chini*. But the Avesta itself does not specialize any particular tree. It speaks generally, that the Barsam must be of a tree (Yaçna, XXV, 3; urvarâm baresmanim). The Shâyast lâ Shâyast (XIV, 2),[3] though it does not particularize the tree, says that only twigs of the proper tree must be used. But, now-a-days, instead of the twigs of any tree, metallic wires are used. They are generally of brass, but at times of silver. They are about nine inches long and one-eighth of an inch in

[1] S. B. E., Vol. XVIII, p. 163.

[2] *Ibid*, p. 165. Dadistân, Chap. XLVIII, 17.

[3] S. B. E., Vol. V, p. 370.

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diameter. Each of such wires is called a tâê (Pers. tâî, *i. e.*, a thin thread). The practice of using metallic wires seems to have come into force within these last 1,000 years, because the Dâdistân refers to vegetable twigs [1]

The number of twigs required differ in different services. The Shâyast lâ Shâyast (XIV, 2)[2] enjoins, that neither more nor less than the requisite number should be used. The celebration of the Yaçna requires 23 twigs of which 21 form a bundle. One twig is placed on the foot of the *Mâh-rui, i. e.*, the moon-faced or the crescent-like stand which is otherwise known as the Barsamdân. This twig is called *zor-nô tâe, i. e.*, the twig of the saucer containing the *zor* or *zaothra* water. The other, *i.e.*, the twenty-third twig is placed on the saucer containing the *jivâm, i.e.*, the mixture of water and milk. The celebration of the Vendidâd requires 35 twigs, of which 33 form a bundle and the other two are used as above. The celebration of the Visparad requires 35 twigs, that of the Yzeshnê of Rapithavin 15, and that of the Bâj 5. In the case of the ceremony of Nâvar, *i. e.*, the initiation into priesthood, the recital of the Minô-Nâvar bâj requires seven twigs. The Sraosh Yasht (Yaçna, LVII, 5) speaks of the use of three, five, seven and nine twigs by Sraosha. The greatest length of each of the twigs is spoken of here as that of the height of a knee, *i. e.*, about two feet. According to the Nirangistân, the minimum number to be used in the ritual is three, the minimum thickness of each twig to be equal to that of a hair, the maximum length to be one *aesha* and the maximum breadth one *yava*. The Vendidâd (XIX, 19) also gives the length of one *aesha* and the breadth of one *yava*. Darmesteter[3] takes "aêsha" to be the length of a ploughshare and the "yava" to be the breadth of a barley-corn. According to English measures, three barley-corns make one inch.

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[1] Dâdistân-i-Dinik, XLVIII, 17. *Vide* S. B. E., Vol. XVIII, p. 165, n.3.

[2] S. B. E., Vol. V, p. 370. For some varying numbers, *vide* the Nirangestan Bk. III, Ch. VII, Appendix A. (Mr. Bulsara's Translation, pp. 434. *et seq*).

[3] Le Zend Avesta II, p. 265.

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In the ritual, the Barsam twigs or wires are placed on the above-mentioned two crescent-shaped metallic stands made generally of brass or at times of silver, of which the Shâyast lâ Shâyast (III, 32; X, 35)[1] speaks as Barsamdân, *i. e.*, the holder of the Barsam. We will see later on, that the Barsam is the symbol of God's vegetable creation. As said above, the very etymology of the word suggests growth. The moon and its crescent (Lat. crescere, to grow, increase) give an idea of growth. Again, the moon is believed to have some influence on the growth of vegetation.[2] So, Barsam, the symbol of the vegetable world of God has, for its stand, moon-shaped metallic stands.

The second chapter of the Yaçna shows that the Barsam was considered to be an essential requisite in the liturgical service of the Yaçna. This chapter is called the Barsam Yasht. The Vendidâd (XIV, 8) speaks of it as one of the requisites of an Athornân, *i. e.*, a Fire-priest performing liturgical services. Being such an essential requisite, the very tree whose twigs serve as Barsam is an object of praise (Yaçna, XXV, 3). All the religious rites of the inner liturgical service of the Zoroastrians are celebrated with Barsam (Bahman Yasht, II, 57, 58).[3]

According to the Nirangistân, the Barsam ceremony existed in the time of Zoroaster, whose contemporary, Jâmâsp, is said to have celebrated it in a particular way (Fragments, 6. Nirangistân, Fargard III, 89).[4] In many passages of the

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[1] S. B. E., Vol. V, pp. 284, 333.

[2] *Vide* my paper on "The Ancient Iranian Belief and Folklore about the moon, etc". (Journal of the Anthropological Society of Bombay, Vol. XI, pp. 14-39. *Vide* my Anthropological Papers, Part II, p. 302. *et seq*).

[3] S. B. E., Vol. V, p. 212.

[4] Darmesteter, Le Zend Avesta, III, p. 136. *Vide* the Nirangistan (B. II, Chap. V, Appendix A) by Mr. S. J. Bulsara. His Introduction may be read with advantage to have a brief view of what is said in the Nirangistan about the *Barsam* and about other articles of the âlât. (Airpatastân and Nirangistân by Sohrab Jamshedji *Bulsara*. Introd. pp. XLIII-VII.)

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Avesta, Nyâishes and Yashts, it is always associated with the Haoma and Jivâm ceremonies (Haômayô gava baresmana). So, as the Haoma ceremony[1] is very ancient, it follows that the barsam ceremony also is as ancient as that. The Bahman Yasht (III, 29, 37)[2] speaks of it as celebrated by Peshotan, a contemporary of Zoroaster.[3]

The Barsam used in the recital of grace before meals.

The Parsees have three forms of prayers to be recited as grace before meals. One of these, which is the longest and in which certain chapters of the Yaçna are recited, is used by priests on certain occasions when they officiate in continued inner liturgical services. In the recital of this form of grace *barsam* is a necessary requisite. But, it seems, that in ancient times, *barsam* was a requisite in even the simple forms

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1 *Vide* below p. 300.

2 S. B. E, Vol. V, pp. 227, 229.

3 It is this ceremony that Ezekiel refers to when he says: "Then he said unto me, 'Hast thou seen this, O son of man? Is it a light thing to the house of Judah that they commit the abominations which they commit here? for they have filled the land with violence, and have returned to provoke me to anger and lo they put the branch to their nose." (Ezekiel, VIII, 16-17). The Parsee priests even now hold the twigs up to their face. Hence it is, that Ezekiel speaks of the branch as being held to the nose.

Strabo also refers to this ceremony. He says: "They (the Persians) then lay the flesh in order upon myrtle or laurel branches; the Magi touch it with slender twigs and make incantations, pouring oil mixed with milk and honey, not into the fire, nor into the water, but upon the earth. They continue their incantations for a long time, holding in the hand a bundle of slender myrtle rods." (Strabo, Bk. XV, chap. III, 14. Hamilton and Falconer's Translation (1857), III, pp. 136—137.)

The Flamines or the Fire-priests of the ancient Romans also carried bunches of such twigs in their hands in their ritual. Dino, a contemporary of Philip, is said to have referred to the Barsam, though not as a sacrificial instrument but as an instrument of Divination (Darmesteter Le Zend Avesta, III, p. LXIX). The Dinkard (Bk. VIII, chap. XIX. 83, chap. XX, 12) seems to refer to this use of the Barsam when it speaks of its being used as an ordeal (Baresmok-varih) in judicial matters (S B. E., Vol. XXXVII, pp. 48, 55).

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of grace recited before meals. The reciter held *barsam* in his hand during these recitals. It was so in Sassanian times. We learn from Firdousi, that Yazdagard, the last Sassanian king, when he concealed himself during his flight in the house of a miller, asked for the *barsam* to say his grace before the meals. This led to the discovery of the place of his hiding and he was treacherously killed by his general Mahui Suri. Again, we find, that in the reign of Khosro Parviz (Chosroes II), this custom of using the *barsam* in the recital of grace before meals was on the point of leading to a war between Persia and Rome[1].

Its similarity to a Hindu ceremony.

The Barsam is "identified with the *Barhis* or sacred grass (Kusha grass) of the Brahmans, which they spread at their sacrifices as a seat for the gods who are expected to come."[2] Dr. Haug differs from this identification, and says that it resembles "a peculiar rite at the great Soma sacrifices . . . . . At the time of the Soma libation (called *Savana*) which is to be performed three times on the same day, from 8 to 12 a.m. (morning libation), 1 to 5 p.m. (mid-day libation) and 6 to 11 p.m. (evening libation), the three Sâmaveda priests, the Udgâtâ ,the Prastotâ, and the Pratihartâ, require a certain number of wooden sticks to be placed in a certain order when chanting the sacred *sâmans* (verses of the Sâmaveda.) They

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1 Rehatzek thus describes the incident: "On another occasion, the Persian monarch gave a banquet and had tables arranged for that purpose, in a rose garden. He had put on the royal diadem, and Nyâtus (the Roman ambassador) with the philosophers sat around the table . . . . . Bandvy, one of his (Khosru's) favourite magnates with the *Barsam* (or little twigs held by Mobeds when praying) in his hand arrived and stood near his sovereign, who muttered the Bâj (*i.e.*, the prayer of grace) . . . . When Nyâtus beheld this scene, he laid aside his bread, and was so annoyed that he left the table, saying that the Bâj and the Cross together were an insult to the Messiah." (Journal of the B. B. R. A. Society, Vol. XIII, p. 88, note.) Firdousi refers to this subject at some length (*vide* Le Livre des Rois par M. Motl, Vol. VII, p. 183).

2 Haug's Essays, 2nd edition, p. 283. *Vide* Journal B. B. R. A. Society, Vol. XIV, pp. 5-15.

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use for this purpose the wood of the Udumbara tree, and call them *Kusha*, which name is generally given to the sacred grass. In the Agnishtoma, 15 such sticks are required at the morning libation, 17 at noon, and 21 in the evening ; in other sacrifices, such as the Aptoryâma, even a much larger number of such sticks is required."[1] The very fact, that the *Barsam* is not spread on the ground but is enjoined to be held up in the hand—left hand according to the Vendidâd (XIX, 19)—as referred to in Ezekiel and by Strabo and as practised at present, seems to show that its identification with the *barhis* of the Hindus is not correct and that Haug's identification seems to be more probable. Again, as we have seen above, as a symbol of vegetable creation, it is connected with the moon which helps the growth of vegetation. So, its identification with a rite of the Saoma sacrifice seems to be correct, because Saoma has some connection with the moon.

The object of the Barsam ceremony.

It appears from the Vendidâd (XIX, 18, 19), that the object of performing the Barsam ceremony seems to be the payment of homage to the vegetable creation of God. There, in reply to the question of Zoroaster, as to with what kind of praise or ritual (Yaçna) he should worship or laud the creation of God, Ahura Mazda replies, that he should go before a flourishing growing tree, utter the words, " Praise be to thee, the good pure tree created by Ahura Mazda (nemô urvairé vanghuhi, etc.,) "! and then cut the Barsam out of the tree. This passage not only shows, that the Barsam represents the vegetable creation of God, but also, that the Barsam ritual is intended as a means of celebrating the praise of God for the creation of the world, especially the vegetable world. The Vishtâsp Yasht (Yasht XXIV, 21—23) also gives a similar interpretation.

In the ritual, the holy water (the *zaothra* or *jôr* water) is poured over the Barsam. Now, this *zaothra* or purified water

1 Haug, *ibid*, p. 283.

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represents, or is the symbol of, rain through which the world receives the gift of water from God. Thus, the ritual of pouring this sacred water, which is the symbol of the drops of rain, upon Barsam, which is the symbol of vegetable creation, signifies the celebration, or the worshipful commemoration, of the process of the whole vegetable world being fertilized by rain. Prof. Darmesteter expresses this point very pithily and briefly in the following words : " Le symbolisme de ces opérations est transparent : Le Baresman représente la nature végétale, le *zôhr* (*i. e.* the sacred water) représente les eaux : on met le *zohr* en contact idéal avec le Baresman pour pénétrer toute la flore des vertus de l'eau et féconder la terre." [1]

The celebrant is enjoined to look continuously to the Barsam during the ceremony and to concentrate his mind upon it (Vend. XIX, 19), because, by looking upon what represents, or is the symbol of, the vegetable creation, he conceives in his mind the whole of the creation. The object aimed at by the ritual is not gained if the celebrant or worshipper is immoral and vicious (Meher Yasht, Yt. X, 138). In the case of a righteous person (*ashavan*), even one single sincere performance of the Barsam ceremony is sufficient to exalt him, and to put down the evil influences of the wicked (Fragments Tehmuras, XXIV, 40-41).[2] According to the Mino-Kherad (LVII, 28),[3] the celebration of this ceremony which symbolized the act of praising God for his creation, broke the power of the demons or of the evil influences. The Dinkard (Bk. VIII, Chap. XXVI, 24)[4] says, that the celebration of the praise of God with this ceremonial on a day of battle, helps the soldiers a good deal; it is something like throwing a well-aimed arrow. Firdousi refers to its use in the ritual in the Fire-temples in the time of Behramgour (Behram V).[5]

[1] Le Zend Avesta, I, p. 397.
[2] Darmesteter, Le Zend Avesta, III, p. 61.
[3] S. B. E., Vol. XXIV, p. 103.
[4] S. B. E., Vol. XXXVII, p. 89
[5] M. Mohl, Le Livre des Rois, Vol. VI, p. 65.

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Preparation of the Barsam (*a*) gathering it and (*b*) tying it.

The Dinkard (Bk. VIII, Chap. XXIX, 16),[1] referring to the Huspâram Nask, says, that one of the sections of the Nirangistân refers to the "gathering and tying the sacred twigs (Barsam)." In modern practice, the ceremony of the preparation of the Barsam for liturgical purposes consists of only one part. But, at one time, it consisted of two parts :—(*a*) The first part, *viz.*, the gathering or the collection of the twigs now-a-days is different from the old method, because, instead of vegetable twigs, metallic twigs are used now. (*b*) The second part, *viz.*, that of tying the twigs or wires is performed even now. I will describe both the old ritual of gathering the twigs and the modern ritual of tying them.

(*a*) According to the old practice, a priest who had performed the Khub ceremony—either the small or the large *Khub*—performed the ceremony of preparing the Barsam. He fetched pure water from a well and with it made a water-pot *pâv, i. e.*, pure. With this pure water, collected in a ceremoniously purified utensil, he went before the tree whose twigs were to be used in the ritual as the symbol of the vegetable creation, and washed, with his right hand, the twig which he wanted to cut. Then, holding a knife (*kâplô*) in the right hand and the utensil of *pâv* water in the left, he took the Bâj with the *Khshnuman* for *urvara* or trees, recited a formula of prayer, wherein the bountiful vegetable creation of God was praised (fraçastayaêcha urvarâo vanghuyâo mazdadhâtayâo ashaonyâo) and cut off the twig he required for the ritual. He cut off the twig with the recital of an Ashem Vohû. With the word "Ashem," he cut off and rejected the partly dried tip or the end. With the word Vohû, he touched the stem and with the word Vahishtem, he cut it off. At the end of the recital, he thus paid his homage to the good vegetable creation of God, as enjoined in the Vendidad (Chapter XIX, 18): "Homage to thee, O good holy tree, created

1 S. B. E., Vol. XXXVII, p. 96. *Vide* also Chapters. XIII—XVI, pp. 469—77 of the Nirangistân translated by Mr. S. J. Bulsara.

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by God! (Nemô urvairê vanguhi Mazdadhâtê ashaonê). With the cutting of each twig the above ritual is repeated. He then retires to the Yazashna-gâh. In the modern practice, a priest with the Khub makes the metallic wires *pâv, i.e.*, pure, together with all the metallic utensils required for the Yazashnê ceremony. The Shâyast lâ Shâyast (XIV, 2) [1] enjoins that they all must be made *pâv*. He then holds the requisite number of wires, all but one, in his left hand. Then, holding the remaining one in his right hand, with the usual recital of three Ashem Vohûs and Fravarâne, takes the Bâj with the *Khshnuman* of Khshathra-vairya or Shehrivar Ameshaspand who presides over metal. In the old practice, the *Khshnuman* was that for trees because the twigs used were those of a tree. Then, during the recital of the Ashem Vohû of the Bâj, touching both the ends of the bundle of wires in his left hand with the *zaothra* or *zor* wire (so called because it is to be placed on the *zaothra* water cup) in his right hand, he finishes the Bâj. While finishing the Bâj during the recital of the Yasnemcha formula, with the mention of the name of Khshathra-vairya who presides over metals, he touches again both the ends of the bundle of the Barsam wires in his left hand with the *zo* wire in his right hand.

(*b*) Having prepared the Barsam the next process is that of tying the wires into a bundle. A strip of the leaf of a date-palm known as *aiwyâonghana*[2] is used for the purpose. The priest takes the Bâj with the *Khshnuman* of Ahurahê Mazdâo. During the recital of this Bâj, while uttering the words *Ahurahê Mazdâo* (*i.e.* God), *raevato* (*i.e.*, the Brilliant) and *Kharenanghato* (*i.e.*, the Glorious), the priest, holding the Barsam on the aiwyâonghana which lies over the crescent of the Mâh-rui, ties the Barsam with the strip of the leaf of the date-palm. He then dips four times the bundle of wires and the strip of the leaf in the water

1 S. B. E, Vol. V., p. 370.

2 *Vide* below, the ceremony of preparing the strip of leaf for the Aiwyâonhana, p. 291.

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of the *Kundi* or the vessel on his right hand side. While doing this, he recites four Ashem Vohus. He then recites two Ahunvars. During the recital of the first, he puts on two knots over the bundle of the wire. During the recital of the second, he cuts off and polishes with a knife the ends of the strip of the leaf of the date-palm. The knife used in the recital for the purpose (the *ashtra* of Vendidâd XIV, 8), known at present as the Kâplô, is spoken of at times as the Barsam-chin. The tying process being completed, the priest finishes the Bâj.

(*f*) Varaç *ni viti*, *i.e.*, the ring with the hair of the sacred bull.

The hair (varç)[1] of a sacred white bull, entwined round a ring, is a necessary requisite. The number of hairs used is three, five, or seven. The varç or the hair of a sacred white bull particularly kept for the purpose is used only as long as that bull is living. On the death of that bull, his varç or hair are rejected and that of a new bull, which in its turn is consecrated, are used. The ring with the hair is purified before being used in the ritual. This purification of the hair-ring takes place every time that it is used, *i.e.*, at each performance of the Haoma ceremony. The ring with the varaç or hair lies on the stone-slab before the priest in a small metallic cup. Before preparing the *Zaothra* water, the officiating priest makes the ring *pâv* or purifies it. He takes one wire of the Barsam in his right hand and places his left hand with the wire on two small metallic *Zaothra* cups which are placed in an nverted position on the stone-slab. Then holding the varaç ring in his right hand he dips it in the *Kundi* on his right. He then utters in Bâj or in a suppressed tone, the 101 names of God. This recital of the 101[2] names is repeated ten times. This dipping of the ring with the recital of God's names purifies the ring for ritualistic purpose.

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1 *Vide* above p. 256 Varaçyô in the Consecration Ceremonies.

2 For these 101 names of God, *vide* Darab Hormzdyar's Revayet; by Ervad M. R. Unvala. Yaçna bâ Nirang by Ervad Tehmuras D. Anklesaria, pp. 24–26.

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When used in the Haoma ritual after the above purification, the ring is used with a Bâj prayer, known as *Varaç ni Bâj*, *i.e.*, the Bâj for the use of Varaç. The priest, who has to prepare the Haoma juice, holds in his left hand the Barsam wire, known as the *Zôr* wire (Zor nô tâi) and in his right hand the hair-ring. Then holding both the hands together before his face, he takes the Bâj with the Khshnuman of the Fravashi or Farohar of Zarathushtra Spitama, and then finally reciting an Ashem Vohû prayer dips it in the cup containing the *Zôr* water. The ring thus consecrated is then used in the subsequent ceremony of straining the Haoma juice.

In the ritual of preparing all the other requisites, the Bâj with the Khshnuman referring to the particular requisite is recited. For example, (*a*) In the case of having the vegetable Barsam twigs, the Khshnuman referring to trees (urvarayâo vanghuyâo mazdadhâtayâo ashaônyâo, *i.e.*, the good holy trees created by Mazda) is enjoined to be recited. (*b*) In the case of tying the metallic twigs of the Barsam, the Khshnuman relating to metal (Khshathrahê vairyêhê ayôkhshustahê, *i.e.*, the Ameshâspend Shehrivar presiding over the metals) is recited. (*c*) In the case of Jivâm or the milk of the bovine creation, the Khshnuman referring to the cow (gêush tashnê gêush urunê, *i.e.*, the bovine creation, the soul of the bovine creation) is recited. (*d*) In the case of the preparation of the *Zaothra* or *Zôr* water, the Khshnuman relating to water (aiwyô vaughubyô vispanâmcha apâm mazdadhâtanâm, *i. e.*, good waters, all the good waters created by Mazda) is recited. (*e*) In the case of the ritual of purifying the Haoma twigs, the Khshnuman referring to Haoma (Haomahê ashavazanghô, *i.e.*, Haoma giving the strength of piety) is recited. But in the case of the varaç, *i.e.*, the hair, the Khshnuman recited refers to the holy spirit of Zoroaster (Zarathushtrahê Spitâmahê ashaonô Fravashéê, *i.e.*, the holy Fravashi of Spitama Zarathushtra). The reason does not seem to be clear, but it is traditionally said, that in the early days of the foundation of the ritual in Zoroaster's times, the hair of the horse of Zoroaster were used as the varaç (*vide* the Rivâyats).

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The haired ring, when placed in the perforated chalice (surâkhdâr tashta) and used in the Haoma service, seems to serve, as it were, as a strainer for the Haoma juice. This varaç or hair is spoken of in the Avesta (Visparad X 2) as Vareça Haoma *angharezân*, *i.e.*, the Varaç or hair for straining the Haoma juice.

(*g*) Ashtra or Kâplô, *i.e.*, a knife.

A knife with a metallic handle is another requisite. It is the 'ashtra' of the Vendidâd (XIV, 8). It is now called Kâplô, because it is used for the purpose of cutting (kapvûn) the *aiwyâonghana* or the leaf of the date-tree, and the *urvarâm* or the root or twigs of the pomegranate tree. It is also used in cutting and smoothening the ends of the *aiwyâonghana* which fastens the twigs of the Barsam. It is also spoken of as the Barsam-chin, *i.e.*, the instrument for picking and collecting the Barsam twigs.

(*h*) The Kundi and other water vessels.

As all the utensils and other requisites require purification, a quantity of water is always required in the Yazashna-gâh. The first important vessel for containing this is known as the Kundi (Sanskrit *kund*, a basin or bowl), *i.e.*, the water basin. It is a large metallic basin about 15 inches in diameter and 12 inches in depth. All the sacred utensils are, before being spread on the Khwân or stone-slab, collected in this *Kundi*. Instead of making each and every one of the utensils severally *pâv* or purified, they are all placed at first in the *Kundi*, which is then made *pâv*. The process of making the *kundi pâv* makes all the utensils contained in it also *pâv*.

The other utensils used in the Yazashna-gâh are two or three water-pots known as *Karaçyâ* or *Kâhrnâ*. They do not form part of the *âlât* or the sacred utensils properly so called, but they form a part of the necessary requisites. The *Karaçyâ* is a small water-pot. The word seems to have come from Persian *Karsân* (کرسان), an earthen or wooden vessel. Two of these are generally used in the Yazashna-gâh. They hold the water used for making the several requisites *pâv*. The other water-

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pot is known as *Kâhârnoo*. It is a large water-pot. It seems to have been so called from the word *Kâhrvun*, *i. e.*, to draw (water), because it is generally used for drawing water from the well.

As a quantity of water is used in the Yazashna-gâh for purification purposes, an outlet for the water is provided by the *pâvis*.[1] The *pâvis* serve, both, as limits or marks within which certain ceremonies must be performed and which must not be encroached upon by others, and as conduits for the waste-water to get out.

(*C*) The Organic Requisites.

We will now speak of the organic requisites. Though Haoma is the most important of these requisites and though the ceremony of pounding and preparing its juice forms an important part of the Yaçna liturgy, we will first describe the other organic requisites, because they are required for the Haoma ceremony and their preparation and purification precede that of the Haoma.

(*a*) The Aiwyâonghana, a leaf of the date-palm.

Aiwyâonghana is the strip of a leaf of the date-palm. The word comes from the Avesta *aiwi* (Sans. *abhi*, Gr. *epi*, round about) and *yaôngha*, (Sans. *yâç*) to put on, and means putting round about. The word literally means a bond or tie. The strip of a leaf of the date-palm used in the Yaçna liturgy is called aiwyaônghana because it is put round the Barsam to tie it.

The date-tree (the aiwyaônghana), a symbol among the ancient Irânians.

According to Pliny,[2] the ancient Irânian kings had a special date-palm growing in their gardens. It was known as the "royal" date-palm. It was a native of Babylonia. Syagri was a species of that date-palm. Pliny [3] says of this species, that no sooner did a tree die another

1 *Vide* the word *pâvi* in the Purificatiory Ceremonies, p. 115.

2 Bk. XIII, chap. 9. Bostock and Reiley's Translation, Vol. III, p. 174. 3 *Ibid.*

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grew out of the old root. The story of the bird phœnix rising again from the ashes of its former self seems to have been taken from the story of this tree. The date-tree was for this reason held to be an emblem of immortality and of royalty among the ancient Iranians as among some other nations.[1]

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[1] Among the ancient Chaldæans, the date-tree signified the tree of life. Its roots go far down below into the earth, and its top with its branches points high above towards the sky. So, it was considered as a proper symbol of the tree of life, signifying, that man has come from a long unknown past and is advancing towards some unknown future. Its green branches symbolize the active element in our life and its trunk and root, the passive element. Among the ancient Assyrians, it was a symbol of fertility. Old Assyrian cylinders present pictures wherein a priest is represented as pointing to a date-tree. ("The Sacred Tree," by Mrs. Philpot, p. 88.)

The ancient Egyptians knew the date-palm by the name "Bai," and as it was an emblem of the immortality of the soul, the soul also was known as "Bai" or "Ba." Again, as the leafy part at the top pointed to the heavens, the date-palm symbolized the science of astronomy among the ancient Egyptians. The Egyptian Thoth, who was "the Deity who superintended the life of man," held in his hands a palm, each branch of which represented a year. ("Manners and Customs of the Ancient Egyptians," by Sir Gardiner Wilkinson, Vol. I, p. 256.) "Mercury, the Hermes of Egypt, was represented with a palm branch in his hand: and his priests at Hermopolis used to have them stuck in their sandals on the outside. The Goddess Isis was thus represented."[2] (Bryant's "New System, or Analysis of Ancient Mythology," (1807) Vol. II, pp. 3-4.)

Owing to its straight and majestic appearance, it was held among the ancients as an emblem of honour. So, it was presented to triumphant persons as a symbol of a prize. "The ancients always speak of it as a stately and noble tree. It was esteemed an emblem of honour; and made use of as a reward for victory. Plurimarum palmarum homo (*i. e.* a man like many palms) was a proverbial expression among the Romans for a soldier of merit. Pliny speaks of the various species of palms; and of the great repute in which they were held by the Babylonians. He says, that the noblest of them were styled the royal palms, and supposes that they were so called from their being set apart for the king's use. But they were very early an emblem of royalty" (*Ibid.* p. 3).

The ancient Hebrews also held the palm as a symbol of triumph and victory. They carried boughs of the palm in their hands in some of their festivals. At the celebration of the nuptial ceremonies, it was used as a symbol of joy and good luck. "It was thought to have an influence at the birth" (Ibid p. 4.) According to Leviticus (Ch. XXIII, 40),

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The ceremony of preparing the Aiwyâonghana : Its signification.

As the date-palm is essential in the liturgical services, every Fire-temple or Dar-i-Meher has one or more date-trees growing in its compound. The officiating priest who has observed the Khub goes before the tree with a potful of water, made ceremoniously *pâv* or pure. He washes three times with

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among the ancient Hebrews, in the Feast of the Tabernacle, the Israelites were enjoined "to take the boughs of goodly trees, branches of palm-trees . . . . and rejoice before the Lord." According to Ezekiel (XLI, 18-20), the palm played a prominent part in the places of angels and holy men. In the Temple, "a palm-tree was between a cherub and a cherub . . . . . From the ground unto above the door were cherubims and palm-trees made, and on the wall of the temple." In later Hebrew coins it is found as a symbol of Judæa. The Blessed are represented as standing before the throne of God "clothed with white robes and palms in their hands" (Revelation, VII, 9). Being an emblem of royalty, when Christ entered Jerusalem, the people welcomed him with branches of palm-trees in their hands. They "took branches of palm-trees, and went forth to meet him, and cried Hosanna; Blessed is the King of Israel that cometh in the name of the Lord" (St. John XII, 13). On account of its straight growth, the Psalmist considered the palm to be a symbol of righteousness. He said: "The righteous shall flourish like the palm-tree" (Psalm XCII, *v.* 12.) It rises and grows in spite of the great weight of its branches on its top or the head. Instead of being depressed by the weight of the branches, it thrives the more, the greater the number of branches. That fact symbolized the moral, that man must not be depressed under difficulties but try to rise to the occasion. (Bryant's Ancient Mythology, Vol. II, pp. 4-5.)

The palm was a classical symbol of Victory and Triumph. The Christians then assumed it as the universal symbol of martyrdom. In many a picture of the martyrs, an angel is represented as descending with the palm. "Hence it is figured in the tombs of the early martyrs and placed in the hands of those who suffered in the cause of truth, as expressing their final victory over the powers of sin and death." ("Sacred and Legendary Art," by Mrs. Jameson, p. 31.) In the Greek Church it is held as the emblem of the Victory of Faith.

The date being their and their cattle's staple food and being a tree of which all the parts are utilized by them in one way or another, it is held by the Arabs in estimation and loved dearly, and they cultivate it and fructify it with religious fervour. Where Nature is not strong enough for the fructification of the palm, they at particular seasons cut off the male spathes and transfer the pollen to the female spathes. Bent thus

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that water the particular leaf which he wants, reciting the usual formula of Khshnaothra. Then, with a knife which is also previously washed clean, he cuts off, at first, the top or the end of the twig, and rejects it, lest it may be a little dried and damaged, and then, he cuts off the leaf. He then once more washes it with the *pâv* water and then placing it in the water-pot, carries it to the Yazashna-gâh. There, he divides the leaf into six thin strips, which being divided at first into two groups of three each, are then twisted into one string and knotted at both the ends. It is then placed in a clean *pâv* metallic cup and afterwards used for tying the Barsam.

We said above, that the Barsam represents the creation of God. The separate twigs or wires of the Barsam represent that the creation consists of various parts. The *aiwyâonghana* which binds or ties together the Barsam signifies union or unity among these parts. It seems to signify that the whole Nature is one. We are one with it. We learn from the Pahlavi commentary of the Yaçna[1] (Chap. IX, 26) where *aiwyâonghana* is referred to, that the idea or the main object seems to be that of *ayokardgih, i.e.*, of unification. The word *aiwyâonghana* is also used in the Avesta for the Kusti or the sacred thread. One of the interpretations about the Kusti is, that it unites into a

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describes the process : " It was just then the season at which the female spathe has to be fructified by the male pollen and we were interested in watching a man going round with an apron full of male spathes. With these he climbed the stem of the female palm and with a knife cut open the bark which encircles the female spathe, and as he shook the male pollen over it, he chanted in a low voice, " May God make you grow and be fruitful." (" Southern Arabia," by Mr. and Mrs. Theodore Bent, p. 117). In the sandy part of Arabia, it is held as dear as a mother. There they say on the authority of their prophet Mahomed : " Honour the date tree, for she is your mother." (" *Ibid* p. 19). In the holy month of Ramzân, the day's fast is first broken by eating a date. So, the idea of one's duty is bound up with the date in their proverb, " At the same time a date and a duty." (*Ibid*, p. 20).

1 Spiegel's Pahlavi Yaçna, p. 76, sec. 81. *Vide* Mills' Pahlavi Text of Yasna IX, 49-103 (Journal of the American Oriental Society, Vol. XXIII (1902), p. 11.

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circle of harmony all those who put it on. Similarly the *aiwyâonghana* or the strips of the leaf of the date-palm, when put round the separate twigs or wires of the Barsam for the purpose of uniting them all into one bundle, signify the fact of the unity of the creation, the unity of Nature. On finishing the Yaçna, while reciting the 72nd Chapter, the *Zaôta* puts on further knots over the Barsam with the strips of the *aiwyâonghana* signifying that the liturgical ceremony has led to or signified further unification.[1]

(*b*) The Urvarâm. Its symbolism and the Ceremony of preparing it.

The word comes from Avesta *urvara*, (Sanskrit *urvarâ*, Latin *Arbor*, Fr. *Arbre*) tree. Originally, it means a tree. Then it has been applied specially to a twig of the pomegranate tree used in the liturgical service. The Dadistan-i-Dini (Ch. XLVIII, 16) specializes the pomegranate as the Urvarâm or as "the tree." There, it is called Hadanapag (Avesta Hadhânaêpata), *i. e.*, evergreen, from *hadhâ*=Sanskrit *sadâ, i.e.*, "ever" and from *nip* or *nap*, to be green. "On a review of the whole evidence, botanical, literary and linguistic, Alphonse de Candolle (Origine des Plantes Cultivées).....decides in favour of its source in Persia and the neighbouring countries."[2] . . . The fruit is frequently represented on ancient Assyrian and Egyptian sculptures, and had a religious significance in connexion with several oriental cults."[3] Dâram, the Parsee name of the pomegranate fruit, comes from the Sanscrit name of the fruit Dalim, (दालिम) or Dadim (दाडिम). It is the Rimmon of the Bible.[4] The plant known as Hadhânaêpata (or, as the word signifies, the evergreen) in

1 Prof. Darmesteter, while translating this chapter has committed the mistake to say that the priest here unties the knots (dénoue deux nœuds). On the contrary, he goes on putting on five more knots. (Le Zend Avesta, I, p. 438).

2 Encyclopædia Britannica, Vol. XIX, p. 442. 3 *Ibid.*

4 "Rimmon" is the Hebrewnized form of Rammân, the Babylonian air, weather and storm god assimilated by popular etymology to the word for pomegranate. (Dr. Hasting's "Dictionary of the Bible").

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the Avesta and, at one time, considered to be a fragrant plant (Vend VIII, 2), is considered to be the pomegranate tree. The pomegranate being an evergreen plant is considered to be an emblem of the immortality of the soul.[1] It is also held as a symbol of plenty and prosperity, from the fact that it contains a number of grains within itself. For this purpose, when benedictions are recited upon a child during its investiture with the sacred shirt and thread, grains of pomegranate mixed with grains of rice and raisins, etc., are besprinkled over it. In the Afringân ceremony, where fruits and flowers are used as offerings, the pomegranate is often used. If other kinds of fruits are not available, a few grains of the pomegranate are supposed to serve the purpose. It is, as it were, taken as the representative of all kinds of fruit.[2] From all these considerations, we see that the pomegranate served variously as a

1 It took the same place among the ancient Iranians as the Acacia plant in the mythology of some other nations. Again, the pomegranate symbolized the "Ark" which was known as Damater or Demater (the mother) among the ancients and was looked as the "Mother of Mankind" or "The Womb of Nature." The Ark contained many seeds or rudiments of men and other living creatures. The pomegranate also abounds with many seeds. So, "it was thought no improper emblem of the Ark, which contained the rudiments of the future world. From hence the Deity of the Ark was named Rhoia, which signified a pomegranate and was the Rhea of the Greeks. The ancient Persians used to have a pomegranate carved upon their walking-sticks and sceptres; undoubtedly on account of its being a sacred emblem." (Bryant, "Analysis of Ancient Mythology," III, pp. 237-8). Here, Bryant attributes to the ancient Persians a desire to have a device on their sticks, just as Herodotus (Bk. I, Chap. 195) attributes a similar desire to the ancient Babylonians.

The pomegranate was held sacred in Syria and Egypt. In an ancient temple at Pelusium, the statue of a goddess carried this "mysterious fruit, in her hand" (Bryant III, p. 239). Pomegranates were "the universally accepted symbol of the female" ("Pagan and Christian creeds. Their Origin and Meaning," by Edward Carpenter, p. 183). So, as such, they crowned the two pillars set up by Solomon in the front of his Temple—Jachin and Boaz—which pillars symbolized the male (*Ibid.*)

2 It is said that Hera was the goddess presiding over fruit among the Greeks. In her pictures at Argos, she is represented as holding the pomegranate in her hand, because that fruit was held to typify all kinds of fruit.

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symbol : (1) It represented the vegetable creation and especially the fruit-growing trees. (2) It symbolized the immortality of the soul. (3) It symbolized the fecundity of nature. (4) It served as an emblem of plenty and prosperity.

The ceremony of preparing the *urvarâm* twig is similar to that of preparing the *aiwyâonghana*. The priest who has observed the Khub goes with a pot of water made *pâv* and with a knife before the pomegranate tree, washes and purifies with the *pâv* water the particular twig which he wishes to have, and then, reciting three times the Khshnaothra formula, cuts it off. He then washes the twig so cut and returning to the Yazashna-gâh places it in a metallic cup. It is then used with the Haoma and Jivâm in preparing the Haoma juice.

(c) The Jivâm. Its preparation.

Just as every Dar-i-Meher must have a date-tree and a pomegranate tree, it must have a she-goat for the use of its milk in the liturgical service. Jivâm is the abbreviated form of *gâm jivyâm*[1] (*lit.* the living product of the cow), *i. e.*, the fresh milk of the cow. Though the word *gâo* or *gao* (Sanskrit *gô*, German *kuh*, English *cow*) suggests that the milk must be that of the cow, the word includes the flock of goats and sheep, and the milk used in the ceremony is always that of the goat and not that of the cow. A milk-giving goat is fetched into the Yazashna-gâh and generally made to stand with its face turned towards the east. A priest with the Khub goes before it with a pot of *pâv* water and, reciting the Khshnaothra formula thrice, at first washes his own right hand and then the udder of the goat. He faces the south. He then takes the Bâj with the Khshnuman of "gêush tashnê, gêush urunê," *i. e.*, of the 14th Yazata Gosh or Drarâsp who presides over the bovine creation. Then, while reciting the Ashem Vohu, he begins to milk the goat. The first stream of milk is allowed to be dropped on the ground. Then reciting the word "asha sara manangha," *i. e.*, "with the mind uppermost in purity," lets a stream of milk pass into a

1 Yaçna. III, 3.

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pot. Then while reciting another Ashem, lets a second stream drop on the earth. Then reciting the words "asha sara vachangha," *i. e.*, "with words uppermost in purity," takes in a second stream in his pot. With the third Ashem, another stream is allowed to drop on the ground, and then, with the words "asha sara shkyothna," *i. e.*, "with deeds uppermost in purity," takes in a third stream into the pot again. He then finishes the Bâj. By the recital of the above words, he means to say, that the liturgical service he is going to perform is intended to be performed with a view to secure great purity of thought, word and deed. Then, patting the goat on its back, he recites twice the words "hazangrem baeshazanâm, baêvarê baeshazanâm," *i. e.*, "thousand-fold health, ten thousand-fold health." These words are meant to signify that the milk of the bovine creation, drawn with all possible sanitary care when drunk by a person with purity of thought, word and action gives a thousand-fold health to him. It is said, that formerly, at times, the milk of more than one she-goat or cow was drawn. The second person form of the recital, in which the she-goat or the cow was addressed varied, as *tava*, *yavâkem* and *yûshmâkem* (اگر گاو و گوسپند یک بیده اگردو بیده اگر سه بیده ایا گله بیده *i.e.*, according as the cow or goat was one or two or three or flock, *i. e.*, more than three). *Vide* Westerngaard's text, fragment VI, p. 333).

(*d*) Darun.

Darun is the later form of the Avesta word Draonangha (*lit.* that which makes us strong from dru (𐬛𐬭𐬎) to be strong). It is a flat unleavened round bread made of wheat flour and *ghee* or clarified butter. It is a necessary requisite for the celebration of the Yaçna, the Visparad, the Vendidâd and the Bâj ceremonies. For the Yaçna, Visparad and the Vendidâd ceremonies one bread is required. For the Bâj the number varies. For the Bâj in honour of all the Yazatas, four breads are required. For the Bâj of Sraosha six are required. Out of these four and six, half the number are what is technically named as *nâm-pâdelâ*, *i. e.*, named and the other half are *vagar-nâmnâ*, *i. e.*, unnamed,

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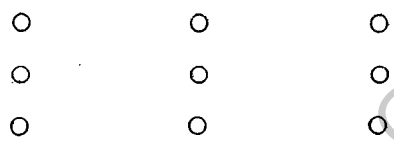
The naming and the unnaming of the sacred breads is as follows: The sacred breads are required to be prepared by members—whether male or female—of the priestly class. While preparing them, the person mutters the words *humata, hukhta* and *hvarshta* (*i. e.*, good thoughts, good words and good deeds) three times and while muttering them makes three marks at each recital. So during the three recitals he makes nine marks in the order as shown here:



The sacred breads thus prepared with the marks are said to be "named." The others are said to be "without names." Those named or marked with the symbolic signs of "good thoughts, good words and good deeds" are known as the Darun proper. The others that are without name or are unmarked, are spoken of as the "*frasast,*" from the fact, that during the recital of one of the chapters of the Yaçna in the Bâj ceremony (Hâ VIII, 1), while uttering the word "Fraçasty," *i.e.*, praise, he lifts up the unnamed Darun. In the third chapter of the Yaçna, where most of the sacred requisites are named, the sacred bread is not named specially as Draôna, but is referred to under the name of "Kharathem myazdem," *i.e.*, the offered eatable food.[1] The Nîrangastân gives some detailed directions as to how the Darun should be prepared (Bk. I, Chapter VIII, Appendix A, B. C. Mr. S. J. Bulsara's Translation, pp. 86-104.) It is forbidden that the consecrated Daruns may be eaten by non-Zoroastrians.

[1] The Darun corresponds to the sacred bread of the Christians. When consecrated (technically said to be *injelo, i. e.*, sanctified or consecrated), it corresponds to the consecrated bread of the Christians. (*a*) Like the "Host" of the Christians, it is required to be "round." (*b*) Like the sacred bread of the Christians it must be prepared by one of the priestly class. (*c*) The "naming" of the Daruns corresponds to the mystic signs of the Cross over the "sacred bread" of the Christians. (*d*) Like the sacred bread, it must not be eaten by people of other religions.

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Of all the requisites placed on the stone slab or table, two are what we may call edibles. They are the Darun and the Haoma. The eating and the drinking of these two is technically spoken of as Châshni. The word comes from the root *chash* (Persian *Châshidan*) to taste, to eat, and literally means eating or tasting. The word is confined or limited to ceremonial eating or drinking. Again, it includes in itself the meaning not only of physical eating or tasting but also mental or spiritual eating. For example, we have the word Din-châshidâr, *i.e.*, the taster of religion, which is applied to one versed in religious learning. The Nirangastan refers to at some length to the subject of this *châshni*.[1] (Bk. I. Chapter VIII, Appendix C. Mr. Balsara's Trans. (p. 96.)

The Châshni, *i.e.*, the partaking of the Darun and the Haoma by the priest.

Of the above two, the Darun and the Haoma, the *Châshni* or the ceremonial tasting of the Darun or sacred bread takes place first. As said above, the Darun is prepared beforehand by a person of the priestly class, and is placed on the sacrificial table of the stone-slab. It is after the recital of the first eight chapters of the Yaçna that the priest eats the sacred bread. In the first two chapters of the Yaçna, the priest invokes God and the Divine Intelligences. The next six chapters are the chapters whose recital consecrates the sacred bread. They are known by the name of "Sarosh Darun," *i.e.*, the chapters for the consecration of Darun or the sacred bread in honour of Sarosh. The 8th chapter is specially known by that name, because, it is while reciting this that the priest ceremoniously partakes of it. In the very commencement of the chapter the priest says: "I present with piety this appropriate food, water, vegetable, the product of the cow, Haoma, Para-haoma and the fruits." The food referred to here (Kharethem myazdem) is the sacred bread. The other priest, the Râspi, then says to the assembled congregation: "Ye persons! who have been qualified by your righteousness and piety, partake of this consecrated food." By

[1] Le Zend Avesta, Vol. I, p. 75.

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these words he means to say, that only the righteous have a right to partake in the religious feasts. The Zaota or the officiating priest then considering himself worthy of the privilege breaks a portion of the consecrated bread and partakes of it. Then the other celebrants may also partake of it if they like.

These chapters of the Yaçna known as the chapters of the 'Sarosh Darun' are also recited in the Bâj ceremony. It is at the end of this ceremony that the assembled congregation makes the *châshni, i.e.,* partakes of the consecrated bread. Prof. Darmesteter aptly calls this 8th chapter the "Communion." [1]

(c) Goshûdo.

The word Goshûdo is the Avesta *geush hudhô* which literally means a product of the well-created cow. So, it may mean flesh as well as milk. But in the liturgical service of the Yaçna, while Jivâm is the fresh milk, Goshudo is the *ghee* or clarified butter which is a product of the milk of the cow. In the ritual, it always accompanies the Darun or sacred bread. A small quantity of it is placed over the Darun and is eaten as *châshni* with the *darun.*

The Yaçna of the Parsîs and the Jyotishtoma of the Brahmans.

Before proceeding to consider the other requisites of the Yaçna ceremony, I will quote here what Dr. Haug says about some similarity between the Yaçna of the Parsis and the Jyotishtoma of the Brahmans, so that, what is said above about some of the requisites and what will be said now about Haoma and the other requisites, may be properly understood. Dr. Haug says :—" The Yajishn or Ijashne ceremony, as performed by the Parsi priests now-a-days, contains all the elements which constitute the different parts (four or seven) of the *Jyotishṭoma* cycle of sacrifices, the prototype of all the Soma sacrifices. The Agnishṭoma, (*i.e.*, praise of Agni, the fire), which is the opening sacrifice of this cycle and indispensable for every Agnihotri to gain the

1 Le Zend-Avesta, Vol. I p. 75.

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object wished for, *viz.*, heaven, bears a particular resemblance to the performance of Ijashne. Of course, the whole ceremony is much shortened, and the rites changed in accordance with the more enlightened and humane spirit of the Zoroastrian religion. In the Agnishṭoma four goats must be killed and their flesh is partly offered to the gods by throwing it into Agni, the fire, who is the mediator between gods and men, and partly eaten by the sacrificer and the priests. During the Ijashne ceremony no animal is killed ; only some hair of an ox is placed in a small vessel and shown, together with other things, to the fire. This is now-a-days the only remnant of animal sacrifice on this occasion, but formerly they used a piece of meat besides. The *Purodâsha* of the Brahmans, or the sacrificial cakes, which must be offered to different deities in a certain order, during the recital of two mantras for each deity, is changed into a flat kind of bread (similar to a very small pancake), called Darûn. The fresh milk required at the time of performing the Upasad ceremony, is to be recognised in the *gâush jîvya*. Ghî, butter, etc., required for less important ceremonies at the time of the Agnishṭoma (when making the so-called Prayâjas for the six seasons) are represented by the *gâush hudhâo*. The *Zaothra* or consecrated water is required at the commencement of the Brahmanical sacrifices also, where it is called *udaka shânta*." [1]

(8) Haoma.

The last but not the leâst organic requisite of the liturgical apparatus of the Yaçna ceremony is the Haoma. The ceremony of preparing, pounding and squeezing the Haoma juice, which, when so prepared is spoken of as para-Haoma, is an important function in the ritual. So we will speak of it at some length.

The word Haoma (Skr. *soma*, Pahl. and Pers. *hom*) comes from an old Aryan root *hu*—Skr. *su*, ' to pound ' ' to squeeze.' *Hâvana*, the utensil in which the twigs of the Haoma plant are pounded, *hâvan*, the *gâh* or the part of the day when

1 Haug's essays on the Parsees, 2nd *ed.*, p. 281.

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this plant is pounded, and *hâvanâna*, the priest who pounds it,—all these words come from the same root.

In the Avesta we meet with four Haomas:—(1) Haoma, whom for convenience sake we may call Haoma the prophet. Chapters 9, 10 and 11 of the Yaçna speak of him as well as of the plant *haoma* discovered by him. Further allusions are found in Yaçna LVII (19 and 20) and Yashts X, (Meher) 88—90 and XVII, (Ashi) 5. (2) Haoma, the plant. Chapters 9, 10 and 11 of the Yaçna especially speak of this Haoma, (3) Haoma, who may be called Haoma the hero (Ys. XI, 7; Yt, IX, 17; XVII., 37, 38). (4) Haoma Khvarenangha (Yt. XIII, 116). In the Fravardin Yasht we have a long list of the departed worthies of ancient Irân who had rendered some service to the community. The group in which Haoma Khvarenangha is mentioned seems to be a list of the names of some of the immediate successors of Zoroaster. It appears, therefore, that this Haoma Khvarenangha, whose *fravashi* is invoked, was a great man of Irân, who had done some good deeds that commemorated his name.

These four different Haomas have one or more special names in the Avesta. Haoma the prophet is called *Haoma Dûraosha*. The plant *haoma* is spoken of as *haoma zâirî* (*e.g.* Ys. IX, 17, 30, 32). Haoma the hero is known as *Haoma Frâshmi* in the Yashts. The fourth Haoma, as we have said above, is named *Haoma Khvarenangha*.

Haoma the prophet is called *frâshmi* as well as *Dûraosha*. The Haoma *Frâshmi* of the Gôsh and Ashi Yashts is quite different from the Haoma *Frâshmi* of the Yaçna and of Yashts X and XI. The reason, why these two Haomas, who lived at different times—one in the time of the Peshdâdian dynasty, and the other in that of the Kaiânian—are called Frâshmi, seems to be that they both belonged to the same family stock.

Just as Haoma the prophet had, besides his special designation of Dûraosha, that of Frâshmi, so *Haoma*, the plant, had, be-

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sides the special appellation of *zâirî*, also that of *dûraosha* and *frâshmi* (Ys. X, 21; XLII. 5). It was called *zâirî*, on account of its yellow or gold-like colour. The other appellations were due to the fact of its being discovered by Haoma Dûraosha, who was also known as Haoma Frâshmi.

Haoma the 1st prophet.

It appears from the Avesta, that there lived in ancient Irân a pious man named Haoma. He belonged to the early times of the Peshadâdian dynasty, before the time of Vîvanghant (*Vivasvat* of the Vedas), the father of Yima (*Yama* of the Vedas). He was a very learned man (*vaêdhyâ-paiti*),[1] versed in the old religious literature. He had passed a good deal of his time in divine meditation on the Hukairya peak of the lonely mountains of the Elburz.[2] Before Zoroaster, he was the first man or prophet to proclaim to the world the Mazdayaçnian religion.[3] As Zoroaster had his own religious compositions, so had Haoma.[4] He had his Gâthas[5] (*imâosê tê haoma gâthâo*), and had as an opponent one Keresáni[6]. It was this Haoma who gave his name to the plant, which he seems to have discovered, and to the Haoma ceremony, which he is said to have introduced. According to Yasht X.,[7] he was the first man who produced the juice in the mortar (*hâvana*) on the Elburz mountain. It appears, that, while absorbed in deep divine meditation in his retreat in the mountains, he discovered this plant growing on the heights, and found it to be nutritious, health-giving, and invigorating. He introduced it to the world as such; but, in order to make it doubly efficacious, he instituted a form of ritual, designed to absorb the mind of the people in holy and religious thoughts. A plant, in itself health-giving and vigorous, when partaken of under a partial inspiration of divine thoughts, was likely to be beneficial to the mind as well as to the body.

1 Yaçna, IX, 27.
2 *Ibid.*, X. 10; Yt. X, 88; Yaçna LVII, 19.
3 *Ibid.*, IX. 26.
4 Yt. XVII, 5.
5 Yaçna, X, 18.
6 *Ibid.*, IX, 24.
7 Yt. X, 90.

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The Haoma plant.

Haoma is a medicinal plant which grows in Persia and Afghanistan. It is a species of *Ephedra* (Nat. Ord. *Gnetaceæ*[1]). Mountains and mountain-valleys are mentioned as places where the plant grows luxuriantly. In some passages, Mount Elburz (called in the Avesta Hara Berezaiti) is specially mentioned as its habitat. But it must be borne in mind that the name Elburz not only denoted the present Mount Elburz, a peak of the Caucasus, but was applied to the whole range of mountains extending from the Hindu Kush in the East to

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1 Dr. Aitchinson, who accompanied the English Afghan Boundary Commission of 1885 as a Naturalist, and to whom I had sent for identification and inquiry in Afghanistan a few twigs of the Haoma plant used by the Indian Parsis in their ritual, with an account of the plant as given in the Avesta, said in his reply:—"The specimens you sent me are the twigs of a species *Ephedra* (Nat. order *Gnetaceæ*). A species grows all over this country—Beluchistan, Afghanistan, Kashmir and Western Thibet—which seems to be identical with the species received. This species is here, in all this country, called *Hum* (pronounced as the English word *whom*, also *huma*). In Beluchistan, it as well as a totally distinct plant, *Periploca aphylla* is called *Hum*. It grows equally on exposed hills and valleys consisting of 'branches and sprigs,' one mass of upright twigs, each twig, if you notice, being made up of joints like the joints of the fingers. When covered with male flowers, the bush (from 1 to 2 feet) is golden coloured, and the twigs are more or less so. . . . This plant has no leaves. It is all twigs and jointed. Amongst the Pathans of the Khyber Pass and all over that country the twigs are with water made into a decoction and employed very largely as a household remedy in sickness, and are considered as possessing health-giving and healing properties. Owing to a general likeness between the stiff rod-like growth, upright and erect of the two plants, in Beluchistan, the natives equally give both the same name. No one would mistake the jointed and true Hûm for the non-jointed false Hûm, *Periploca*. The latter does not exist here at all. The *Ephedra* here is only employed to mix with snuff, being first of all burnt. The ashes cause the snuff to be more irritating, whether applied as a sternutatory or to the upper gum under the front part of the lip as is the habit here . . . . . Before your letter and specimens came, I had made up my mind that the *Ephedra* was the nearest to the 'Soma' plant that I had got to, but as it was stated that the Parsees employed the twigs of *Periploca* it rather put me out. Your specimens are all on my side."

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the Caucasus in the West. The *haoma* is described as a plant with branches and sprigs,[1] as possessing medicinal properties, and as golden-coloured.'[2]

The religious or spiritual properties attributed to the *haoma* plant are described in a rich poetical style, and in a tone overflowing with heartfelt admiration and praise. *Haoma*, prepared and drunk in a state of pious, spiritual inspiration, is believed to give wisdom, courage, success, health, increase, and greatness.[3] In such a state, the devotee becomes as powerful as an independent monarch, and is able to withstand many dangers coming from ill-disposed persons.[4] Heaven, health, ong life, power to contend against evils, victory against enemies, and fore-warnings against coming dangers from thieves, murderers, and plunderers, are the six gifts bestowed by *haoma* when adequately praised and prepared. Haoma is specially sought for by young maidens in search of good husbands, by married women desirous of being mothers, and by students striving after knowledge.[6] It affords special protection against the jealous, the evil-minded, and the spiteful.[7] It is a check upon the influence of women of loose character, who change their affections as frequently as the wind changes the direction of the clouds.[8] For all these reasons, *haoma* is called *nmâna-paiti, vis-paiti, zantu-paiti, danghu-paiti, i.e.*, 'Lord of the house, the village, the district, and the country.'[9]

The qualifications which are required of the man who would drink *haoma* with advantage are good thoughts, good words,

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[1] The Avesta word for this is *frasperega*, in which *fra* is a prefix, and *sperega* is the same as English 'sprig.'

[2] The Avesta word is *zairi-gaona*, which some Orientalists take to mean "green-coloured." But as green is the usual colour of vegetation, there was no apparent necessity to say so. The writer seems to mean 'yellow' or 'gold-coloured', in which sense the word is also used elsewhere.

[3] Yaçna, IX, 17. [4] *Ibid* 18. [5] *Ibid.* 19, 21. [6] *Ibid.* 22, 23.
[7] *Ibid.* 28. [8] *Ibid.* 32. [9] *Ibid.* 27.

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good deeds, obedience to God, and righteousness.[1] On the other hand, Haoma curses thus those who are sinful and evil-disposed: "I, Haoma, who am holy and keeper away of death, am not a protector of the sinful"[2]. "May thou be childless, and may evil be spoken of thee."[3]

Antiquity of the Haoma ceremony.

It appears from the Avesta that the Haoma ceremony was in existence as early as the time of the Peshdâdian dynasty. It is as old as the time when the ancestors of the Parsis and the Hindus, and even of the ancient Romans, dwelt together. It seems to have been always accompanied by the Barsom ceremony, as it is even at the present day. Now, it appears that the ancient *flamines*, who were Roman fire-priests, and many of whose practices resembled those of the *âthravans*, or Iranian fire-priests, used twigs of a particular tree, whenever they went before the sacred fire. This practice resembles that of the Parsi priests, who also, as said above, used twigs of a particular tree when performing the Yaçna ceremony before the fire. The twigs are now replaced by metallic wires.

The plant used after purification.

We said above that the twigs of the plant are brought from Persia. They are not used directly in the ceremony. On being taken to a temple, or *Dar-i-meher*, they are washed and purified, and then laid aside for a period of at least thirteen months. A qualified priest takes a quantity of these twigs, and washes and purifies them with water, reciting the formula *Khshnaothra Ahurahê Mazdâo, Ashem Vohû*, etc., which means 'Pleased be Ahura Mazda. Piety is the best good and happiness. Happiness to him who is pious for the best piety.' After being thus purified with water, the twigs are kept in a metallic box, similarly washed and purified, for at least thirteen months and thirteen days before being used in the ceremony. When so prepared and purified, they can be used several years afterwards.

[1] Ys. X, 16. [2] *Ibid.* XI, 3. [3] *Ibid.* 1.

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The Vendîdâd (VI, 42, 43) enjoins the purification of those *haoma* twigs which have come into actual contact with filth and impurities ; but the present custom, which is designed to make assurance doubly sure, demands the purification of all *haoma* twigs intended for use in religious ceremonies. Again, the Vendîdâd requires the twigs to be laid aside for one year ; but the present custom prescribes a period of thirteen months and thirteen days.

Description of the Haoma ceremony.

This falls under four heads :—(1) the preliminary preparations ; (2) the ceremony of purifying or consecrating the *haoma* twigs; (3) the ceremony of preparing and straining the *haoma* juice ; (4) the ceremony of drinking the *haoma* juice.

(1) *Preliminary Preparations.*

Two priests take part at this stage, as in the whole of the Yaçna ceremony. One of them with the *khub* (*i.e.*, ritual for qualification), either small or great, duly observed, first prepares the *aiwyaônghana* (strips of date palm), the *urvarâm* (twigs of pomegranate tree), and the *jivâm* (fresh goat's milk). All the *âlât* (the necessary sacred utensils) are emptied, washed, and put into the *kundi* (the large water vessel on the stone slab). The fire is kindled in the censer or vase, and the *aêsma* (fragrant wood) and *bui* (frankincense) are placed on the two adjoining small stones. Two water-pots—one small and the other large—are placed on the *khwân* or stone slab for the *âlât*. The cup containing the *aiwyaônghana* and the *urvarâm* is placed on a small stone by the side of the stone slab on which the priest sits. The *haoma* twigs are also ready by his side in a cup. The officiating priest (*zaota*) now takes his seat on the stone slab, which is covered with a carpet. He makes *pâv* (ceremonially pure) the smaller of the two waterpots, and with the water of that pot makes the *kundi* containing all the utensils *pâv*. He then prepares the *zaothra* water and ties the *barsom* wires. Having done all this, he next proceeds to make the *haoma* twigs *pâv*.

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(2) *The ritual of purifying the Haoma twigs.*

The priest takes a few pieces of twigs of the *haoma* plant out of a cup, and, holding them between the fingers of his right hand, washes them thrice with the *pâv* water. While doing so, he recites the *Khshnaôthra* formula three times. He then commences the *bâj* and the *khshnuman* of *Haoma ashavazangha,* wherein he says, that he does this for the homage, glory, pleasure, and praise of Haoma, the giver of the strength of purity. Then, reciting the *Ashem* four times, he dips both his hands, together with the twigs, in the *kundi* on his right hand. He dips them four times into the water—thrice in the direction pointing from his position to the opposite side (*i.e.*, from north to south), and once in the opposite direction. Having thus made the twigs *pâv*, he finishes the *bâj*, and dips the purified twigs in the *zaothra* water. Then, drawing the *hâvana* before him, he inverts it and places on it three pieces of the consecrated *haoma* twig; the rest are placed over the foot of the *mâh-rui* (the two crescent-like stands). He next places a piece of the *urvarâm* by the side of the *haoma* twigs.

(3) *The ceremony of (a) preparing and (b) straining the Haoma juice.*

(*a*) The priest begins by saying: "I invoke all the belongings (*i.e.*, the requisites for the performance of the ceremony) of the *haoma*, for the sake of Ahura Mazda." Then he enumerates some of the important requisites which lie before him on the stone slab. While reciting their names, he looks at them. The requisites which he enumerates are: *haoma, myazda,* (*i.e.*, the *darun,* or sacred bread, which is spoken of as *kharethem myazdem,* 'appropriate or sacred food'), the consecrated water (*zaothra*), the twigs (*baresma*), some product of the cow such as fresh milk (*goshudô* or *gêush hudhâo*), a twig of the pomegranate tree (*urvarâm hadhânâêpatâm*), pure good water (*aiwyô vanguhibyô*), mortar for pounding the *haoma* (*hâvana*), fragrant wood (*aêsma*) and frankincense (*baoidhi* or *bui*), and fire (*âthra*).

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The prayer, in which he invokes or enumerates the requisites, and in which, while reciting their names, he looks at each of them as they lie before him on the stone slab, forms a part of the 24th chapter of the Yaçna. He recites the chapter from section 1 to section 12, omitting therefrom, in sections 1 and 6, the words, *imâmchâ-gâm jivyâm ashaya uzdâtâm* ('this *jivâm*, or fresh milk, held up with righteousness'), because, at the time when he recites this prayer, the *jivâm* is not yet placed on the stone slab. Sections 9 to 12 of this 24th chapter are the same as sections 4 to 7 of the fourth chapter.

The Haoma ceremony may be performed either in the *hâvan-gâh* or in the *hushain-gâh*, *i.e.*, during the morning or the midnight hours. So, after reciting the first twelve sections of the 24th chapter, the priest recites the 13th section, if he prepares the *haoma* juice in the *hâvan-gâh*, or the 17th section, if he prepares it in the *hushain-gâh*. Having thus recited the *khshnuman* of the particular *gâh* during which the ceremony is performed, he recites the *khshnuman* formula of the particular day of the month and the particular month of the year on which he performs the ceremony. Then, he proceeds to recite the prayers contained in the fourth chapter of the Yaçna from sections 17 to 25 up to the word *vahishtât*, omitting the portions which refer to *rathwô berezato* and *sraoshahê ashyehê* (in sections 22 and 23). Next, he recites the prayers contained in the 25th chapter of the Yaçna, from sections 1 to 3, omitting the reference to *gâm jivyâm* (fresh milk) in section 1. On reciting the words, *Ameshâ spentâ* (chapter XXV, section 1 of Spiegel), the priest holds between the thumb and the forefinger of his left hand the twigs of the *haoma* and pomegranate plants which were on the foot of the inverted *hâvana* and, lifting the latter with his right hand, knocks it thrice in its inverted position on the stone slab, and places it in its proper position. Then, reciting the words *imem haomem*, etc., (*ibid.*, sec. 2, Spiegel), and taking the *haoma* twigs into the right hand from his left hand, he places them in the *hâvana*, or mortar. Next, reciting the words *imâmchâ ûrvarâm*, etc., (*ibid.* sec. 4), he similarly

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places the *urvarâm*, or pomegranate twigs, in the mortar. Reciting the words *aiwyovanguhibyo*, etc., (*ibid.*, sec. 5 to 11, Spiegel), he pours into the mortar, with his right hand, a few drops of the *zaothra* water which lies before him. He now invokes the *Fravashi*, or Guardian Spirit, of Zoroaster by reciting Yaçna XXVI, 11 (Spiegel). Then, reciting the words *iristanam urvâno* (*ibid.*, 35) and the *yênghê hâtâm* prayers, he takes out of the *kundi*, the *surâkhdâr tashta* (*i.e.*, the plate with holes which serves as a strainer), and places it on the *haoma* cup at the foot of the *mâh-rui*. Reciting *athâ ratush ashâtchît hachâ*, etc., he removes the *lâlâ*, or pestle, from the *kundi*, passing it round in a circle within the vessel, and touching its rim from within, The circle begins from the north and passes in the direction of west, south and east. Then, reciting the words *attat dim*, etc. (Ys. XXVII, 1, Spiegel), he lets the lower end of the pestle, and while reciting the words *ratûmcha yim*, etc., (*ibid.*, sec. 1), the upper end of the pestle, touch the stone slab. As he recites the words *snathâi*, etc., (*ibid.*, sec. 2, Spiegel), which signify that the *Daêvas*, or evil influences, may be beaten or struck, he strikes the metallic mortar with the pestle, which produces sonorous sounds. At first, he strikes from without, *i.e.*, strikes the pestle on the outer rim of the mortar. The sonorous strokes are given in the order of east, south, west, and north. When striking on the north side, he gives three more strokes. Then both the priests say, *Shekastê Ganâminô*, etc., in *bâj*, *i.e.*, "May the Evil Spirit be broken? May 100,000 curses be on Ahriman!" The priest then recites *Fradathâi Ahurahê Mazdâo* (Ys. XXVII, 3—7, Spiegel). Next he recites four *Yathâ ahû vairyôs*. While reciting the first three, he pounds the *haoma* and the *urvarâm* twigs in the mortar; and while reciting the fourth, he strikes the *hâvana* on the outside with the pestle. In like manner, he recites *Mazdâ at môi* (*ibid.*, 8, Spiegel; or Ys. XXXIV, 15) four times, to the accompaniment of a similar pounding during the first three recitals and a striking of the *hâvanim* during the fourth. This is followed by a recital of *Airyemâ ishyô* (XXVII. 9, Spiegel;

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or LIV, 1) with like poundings and strokes. Next comes the recitals of three *Ashem Vohus*, during which the priest pours a little of the *zaothra* water into the mortar three times. Then, while reciting the words *haoma pairi-hareshyantê* (Ys. XXVII, 10, Spiegel), he gives a little push to the pestle which is within the mortar, and causes it to turn a circle in the direction of north, west, south, east.[1] While reciting the words *athâ, zinê, humâyô-tara*, which form the last part of the passage, he takes up the twigs of the *haoma* and the *urvarâm* from the mortar between his thumb and fingers, and, holding the pestle also, he touches, or brings these in contact with, the *barsam*, the plate of *jivâm*, the *haoma* cup at the foot of the *mâhrui*, and the stone slab. At the last word *anghen*, he places the twigs and the pestle in the mortar again. He then recites four *Yatha ahû vairyôs*, during the recital of the first three of which he pounds the twigs. He strikes the *hâvana* during the recital of the fourth. During each of the first three recitals and poundings, he pours a little of the *zaothra* water into the mortar with his left hand at the recitals of the words *athâ, ashât*, and *hachâ*. At the end of each *Yathâ ahû vairyô*, he pours the *haoma* juice so pounded over the pestle, which is held with the left hand over the strainer. From the strainer the juice passes into the *haoma* cup below. The recital of the fourth *Yathâ ahû vairyô* is accompanied by the striking of the mortar. At the end of this, the whole of the *haoma* juice is passed into the cup, as described above. If any particles of the twigs still remain unpounded, they are removed from the mortar and placed in the strainer, where they are rubbed with the hand to make all the extract pass into the cup below. During this process of rubbing, the priest recites thrice *yê sevishtô*, etc. (XXVII, 11, Spiegel, or XXXVIII, 11). The strainer is then washed and placed over the mortar. The particles of the twigs still left unpounded or

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1 This part of the ritual is a relic of the old practice, when, after being pounded, the *haoma* twigs were regularly rubbed in the mortar with the pestle to extract the juice further—a process now known as *gânvâ*.

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undissolved are removed and placed in an adjoining clean corner. The pestle is washed and placed in the *kundi*.

(*b*) The next ceremonial process is that of straining the *haoma* juice with the help of the *varas ni viti*, *i.e.*, the ring entwined with the hair of the sacred bull. The *varas* is put over the strainer (*surâkhdâr tashta*, ' perforated plate '). The priest holds the cup containing the *zaothra* water in his left hand, and places his right hand over the knotty part of the *varas* in the strainer. He recites *us môi uzâreshvâ, Ahurâ*, *i.e.*, O God purify me, etc. (Ys. XXXIII, 12—14), at the same time pouring the *zaothra* water over the *varas*, and rubbing the knots of the *varas*. He recites two *Ashem vohûs*, the second of which is recited in *bâj*. He then holds the strainer with the *varas* in his right hand, and the cup containing the *haoma* juice in his left hand ; and repeating *humata*, *hûkhta hvarshta* thrice, pours the *haoma* juice into the strainer, which is held in different positions over the *khwân*, or stone slab, as the different words of the triad are repeated. While reciting the word *humata* each time, he holds the strainer over the right hand of the stone slab, so that the *haoma* juice falls over it through the strainer. On each recital of the word *hûkhta*, the *haoma* juice is similarly dropped into the cup of the *zaothra* water, which has just been emptied into the mortar through the strainer, and the *varas* with it. At each recital of the word *hvarshta*, the *haoma* water is allowed to drop into the mortar. The *haoma* juice cup is now put back in its proper place on the stone slab, and the strainer with the *varas* is placed over it. Then all the juice in the mortar—a mixture of the *zaothra* water and the *haoma* juice, or, more properly speaking, the juice of the *haoma* and the *urvarâm* twigs—is poured into the strainer, through which it passes into the *haoma* cup below. After its contents have been emptied, the mortar is once more put in its proper place. The milk-plate (*jivâm no tashtô*) is placed at the foot of the *mâh-rui*. The priest also puts the other cups and saucers in their proper places. He deposits in their proper plate some of the spare twigs of the *haoma* and the *urvarâm* which are at the foot of the *mâh-rui*. He places some

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of these in a spare cup and lets fall over them a few drops of the *haoma* juice prepared and collected in the cup, as described above. It is at this stage that the other priest who is to join him in the recital of the *Yaçna*, and who is now to act as the *Zaota*, enters the *yazashna gâh*. Reciting an *Ashem vohû* and a certain number of *Yathâ ahû vairyôs*, the number of which depends on the particular kind of *Yaçna* to be performed, he goes before the *khwân* of fire and purifies or consecrates the fire (*Yaçna* IX, 1). The priest who has performed the ceremony of straining the *haoma* now takes the *zaothra* wire of the *barsom* in his left hand, and the *varas* ring in his right hand, and finishes the *bâj* of the *varas* which he had commenced some time before. To do this, he recites two *Yathâ ahû vairyôs* and the *Yasnemcha* with the *khshnuman* of the *Fravashi* of Zoroaster. He next dips the *varas* ring in the *zaothra* water cup and places it in its own cup. He then rises from his seat, and, taking the *haoma* cup which contains the juice prepared and strained, as above, places it in a niche of the adjoining wall. He brings the *jivâm* and pours it into its saucer (*jivâm no tashtô*). In a plate on the stone slab he now places the *darun*, or sacred bread, which was up till now in another vessel in the *yazashna-gâh*. He then recites an *Ashem vohû* and *Ahmâi raêshcha*, etc., finishes the *bâj*, and performs the *kûsti*.

This closes the ceremony of preparing the *haoma* juice, more properly spoken of as the ceremony of straining the *haoma* (Hom gâlvô). With its completion terminates the *paragnâ*, *i.e.*, the first of the preliminary preparatory ceremony of the *Yaçna*. The second priest, who has now entered the *yazashna-gâh* and who is to recite the whole of the *Yaçna*, mounts the stone slab or platform which serves as a seat. As he does so, he recites two *Yathâ ahû vairyôs*. While uttering the word *shyaothanaânâm* of one *yathâ* he places the right foot over it, and, while reciting the same word of the second, his left foot.

Symbolism of the ceremony.

The *Dadistan-i-Dinik* (XLVIII, 30—33) tries to explain part of the symbolism of the above ceremony of preparing and straining the

haoma juice. For example, the four poundings of the *haoma* twigs during the recital of four *Ahunvars* symbolize the coming of Zoroaster and his three future apostles. "The pure Hôm, which is squeezed out by four applications of holy water (*zorih*) with religious formulas, is noted even as a similitude of the understanding and birth of the four apostles bringing the good religion, who are he who was the blessed Zaratûsht and they who are to be Hûshêdar, Hûshêdar-mâh and Sôshâns."[1] The striking of the metallic *hâvana* while pounding and straining the *haoma* reminds one of the triad of thought, word, and deed on which the ethics of Zoroastrianism rests. The *Dâdistân* says on this point: "The metal mortar (*hâvan*) which is struck during the squeezing of the Hôm, and its sound is evoked along with the words of the Avesta, which becomes a reminder of the thoughts, words, and deeds on the coming of those true apostles into the world."[2] The three ceremonial processes of pouring the *zaothra* water into the *haoma* mortar for the preparation of the juice are symbolical of the three processes of the formation of rain in Nature, *viz.*, (1) evaporation, (2) formation of clouds, and (3) condensation as rain.[3]

The juice, prepared as above, by pounding the *haoma* twigs together with the *urvarâm* in the *zaothra* water, is called *para-haoma.*

(4) *The Ceremony of drinking the Haoma.*

The last ceremony in connexion with *haoma* is that of drinking it. We saw above that its preparation and straining formed a part of the *paragnâ*, *i.e.*, the ceremony preparatory to the performance of the *Yaçna*. The ceremony of drinking it forms a part of the *Yaçna* itself. It begins with the recital of the ninth chapter, and finishes with the recital of the 11th. In these three chapters, the priest sings the praises of *Haoma*. The *Zaota* describes in a highly poetical strain

[1] S. B. E. Vol. XVII, p. 170. [2] *Ibid.* [3] *Ibid.*, 170-171.

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the good qualities of the *haoma* juice which lies before him. On his finishing the description and the praises of *haoma*, at the eighth section of the 11th chapter, his colleague, the *râspi* or *âtravakhshi*, makes his hand *pâv*, and, coming to the *zaota*, lifts the cup containing the *haoma* juice from the stone slab, and carries it round the sacred fire burning on the censer on the slab opposite, at the same time taking the *aêsma bui* (sandalwood and frankincense) from their stone slabs and placing them on the fire. He then comes back to the *Zaota*, and, holding the cup over the *barsam-dân*, says to the *Zaota*: "May the *haoma* juice be of twofold, threefold, ninefold efficacy to you." Next, he hands the juice-cup to the *Zaota*, who, holding it in his hand, looks into it, again addresses a few words of praise, and prays, that the drinking of it may bring spiritual happiness to him. Finally, he holds up his *padân*, or cloth veil, away from his mouth and drinks the *haoma*. He does not drink the whole quantity at once, but in three draughts. In the interval between each of the three draughts the *râthwi* recites an *Ashem vohû*.

During the recital of the *Yaçna*, the *haoma* juice is prepared and strained twice. As described above, at first it is prepared and strained by one priest in the preparatory *parganâ* ceremony. It is drunk by another priest during the recital of the 11th chapter of the *Yasna*. Then the priest who drank it prepares it a second time during the recital of the three chapters of the *Yasna* from the 25th to the 27th. The process of pounding the *haoma* twigs and striking the mortar continues during the recital of the 32nd, 33rd and 34th chapters, with which the second preparation terminates. Though the ceremony proper commences for the second time during the recital of the 25th chapter, it may be said to begin with the 22nd chapter, because all the requisites of the ceremony are enumerated and invoked at its commencement. These two preparations and poundings are spoken of in the Avesta (Yaçna x. 2) as *fratarem hâvanem* and

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uparem hâvanem, *i.e.*, the first and the second squeezing of the *haoma*.[1]

Dr. Haug on the preparation of the *Haoma* juice among the Parsees and the *soma* juice among the Brahmans.

Dr. Haug thus compares the Iranian *haoma* and the Brahmanic *soma* ceremonies. "The most important part of the offerings in both the Jyotishtoma sacrifices and the Ijashne ceremony, is the juice of the *Soma* plant. In both, the twig of the plant itself(the Brahmans use the stalks of the *Pûtika*, which is a substitute for the original *Soma*, and the Parsis use the branches of a particular shrub which grows in Persia) in their natural state are brought to the sacred spot, where the ceremony is to take place, and the juice is there extracted during the recital of prayers. The contrivances used for obtaining the juice, as well as the vessels employed, are somewhat different, but, on closer inquiry, an original identity may be recognised. The Brahmans beat the stalks of the plant, which are placed on a large flat stone, with another smaller stone till they form a single mass; this is then put into a vessel and water is poured over it. After some time this water, which has extracted the greenish juice, is poured through a cloth, which serves as a strainer, into another vessel. The Parsi priests use, instead of stones, a metal mortar with a pestle, whereby the twigs of the *Haoma* plant, together with one of the pomegranate tree, are bruised, and they then pour water over them to obtain the juice, which is strained through a metal saucer with nine holes. This juice (*parahaoma*) has a yellow colour and only very little of it is drunk by one of the two priests (the *zaota*) who must be present, whereas all the Brahmanical priests (sixteen in number), whose services are required at the Jyotishṭoma, must drink the *Soma* juice, and some of the chief priests (such as the Adhvaryu and Hotâ) must even take a very large quantity. The Parsi priests

1 For an analysis of the three chapters of the *Yaçna* on *Haoma* (Chapters 9 to 11), etc., *vide* my paper on *Haoma* in the Journal of the Bombay Anthropological Society, Vol. vii., No. 3 (1904), p. 203. *Vide* my Anthropological Papers Part I, pp. 225-43.

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never throw any of the juice into the fire, but the Brahmans must first offer a certain quantity of the intoxicating juice to different deities, by throwing it from variously shaped wooden vessels into the fire, before they are allowed to taste 'the sweet liquor.' The Parsi priests only show it to the fire and then drink it. Afterwards the juice is prepared a second time by the chief priest *Zaota* and then thrown into a well. These two preparations of the *Hama* juice correspond to the morning libation (*prâtah savana*) and mid-day libation (*madhyandina savana*) of the Brahmans; for the third, or evening libation, there was no opportunity in the Parsi ritual, because no sacrificial rites are allowed to be performed in the evening or night time." [1]

With reference to what is said above by Dr. Haug, we must note, that it appears from the Avesta, that at one time, even the Parsis had stone mortars. Again, as to the last part of Dr. Haug's statement, we must note, that the Parsis also have an evening libation, and that in the rare exceptional case of the performance of the Nirangdin ceremony. In this case the *Haoma* juice is prepared late in the afternoon preceding the night when the Vendidâd is recited at midnight.

(D) Zaothra Water: its purification or consecration. Object of the ceremony.

Zaothra or *zor* is the water that is consecrated for the purpose of being used in the liturgical services of the Yaçna, the Visparad and the Vendidâd. The word comes from Avesta *zu*, Sanskrit *hu*, meaning "to perform religious ceremonies." Literally, it means any sacrificial offering over which a religious ceremony is performed. Then it is restricted to the water which is consecrated for the ritual.

The priest has before him the two cups or chalices that are to hold the *zaothra* water. He then recites the Bâj with the *Khshnuman* of "aiwyô vanghubyô vispanâm apâm Mazdadhâtanâm," *i. e.* of all the good waters created by Mazda."

1 Haug's Essays on the Parsis, 2nd ed., pp. 281–3.

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Then, uttering the word "ashem," *i.e.*, righteousness, he holds the empty *zaothra* cups over the surface of the water in the *kundi* or water-vessel, and then, reciting the formula of "Frâ-tê-staomaidê," etc., and at the recital of the different parts of the prayer step by step, he gradually fills the cups with water from the *kundi*. The water thus consecrated is the *zaothra* water fit to be used in the *haoma* ceremony and in the Yaçna. The priest then finishes the Bâj.

Symbolism of the ritual.

The *Bundehesh* indicates what the symbolic signification of this ceremony was. We know from the Avesta and Pahlavi books and from the classical writers like Herodotus (I., 138) and Strabo (Bk. XV, 3), that the ancient Persians were very careful to preserve the purity of water. This ceremony seems to have been intended to inculcate that idea. This appears from the following passage of the *Bundehesh* (XXI, 3) which refers to the *zaothra* or *zor* ceremony.[1] "This, too, they say, that of these three rivers, that is the Arag river, the Marv river and the Veh river, the spirits were dissatisfied, so that they would not flow into the world owing to the defilement of stagnant water (*armesht*) which they beheld, so that they were in tribulation through it until Zaratusht was exhibited to them, whom I (Aûharmazd) will create, who will pour sixfold holy water (*zor*) into it and make it again wholesome ; he will preach carefulness."

Thus, it seems that this ritual was intended to inculcate the lesson that man must try to keep the sources of drinking water pure. There must be no stagnation of water anywhere. The *Bundehesh* in connection with this matter refers to the process of evaporation and says that in the case of perfectly pure water, the water that evaporates from it returns to its source in three years. In the case of water which has pollution, or impurity and purity in equal proportions, it takes six years, and in the case of that wherein impurities predominate over purity,

[1] S. B. E., Vol. V, p. 84. *Vide* also the Nirangastân on this subject.

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it takes nine years. Then, in order to give a moral advice, it adds: "So, likewise, the blessings (*âfrin*) which the righteous utter, come back in this proportion to themselves." What it means is this, that the purer a man is in his thoughts, the earlier he gets the return of these thoughts. The result of his thoughts and also the result of his words and actions re-act upon him. So, the greater the necessity of preserving purity in life. If a man prays even for some one else, that prayer re-acts upon him and does him good. The purer his thoughts, the purer his mind and head, the greater the return, the greater the re-action.

Zor-melavvi, *i. e.*, the ritual of mixing the *zor* (zaothra).

At the completion of the Yaçna ceremony, both the officiating priests go to the well whence they had brought the water for the liturgical consecration and carry with them in the *hâvanim* the consecrated water. There, standing before the well and saying short formulæ of prayers, the Zaota pours that water back into the well in three parts. He gives back to the well, a part of the water which he had taken from it, and that in a much more purified form. This ceremony is called *zor-melavvi*, *i.e.* to unite the *zaothra* or *zor* water with the original source of the water whence it was taken. The *zor* ceremony, then, is intended to impress, that it is one's duty to keep the sources of water pure, and to learn from its ritual the lesson, that it is his duty to keep his mind, which is the source of all his actions, also pure.

(E) Fire and its requisites.

Under the heading of Fire and its requisites fall (*a*) fire (*âtar*), (*b*) the metallic censer (*âfarganiun*) on which it burns, with its accompaniments, the ladle (*chamach*) and the tongs (*chipyâ*) with which the fuel is arranged over the fire and (*c*) the fuel (*aêsma bûi*).

(*a*) No Zoroastrian ritual or religious ceremony can be complete without the presence of fire. For the celebration of the Yaçna, Visparad and the Vendidâd, any household fire may

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be used, but all temples or Dar-i-Mehers generally keep a fire for the purpose burning day and night in the Yazashna-gâh. Like all the *âlâts* or instruments used in the ritual, the fire used in the ritual is also purified for the time being.

This ceremony of purification consists in cleaning and washing with water the square stone slab (*âtash no khwân*) on which the *afargâniun* or the fire-vase stands. It is in the midst of the Haoma ceremony that it is made *pâv* or religiously pure. The ceremony of making this slab *pâv* is referred to in the Haoma Yasht (Yaçna, IX, 1, âtarem pairi yaozdathentem) and is performed as follows: The *zaota* or the chief officiating priest holding a water-pot containing the *pâv* water in his right hand, makes his left hand *pâv*, reciting the Khshnaothra formula. Then putting the hand thus made *pâv* or purified into the pot so as to hold and lift it, makes his right hand *pâv*. Then, he goes near the *khwân* on which the fire-vase stands and faces the east and looks towards the fire. He then recites the *nemâz*, *i.e.*, praise or homage to fire (nemaçê tê Âtarsh Mazdâo, *i.e.*, Homage, to thee, O Fire of God). He then takes the Bâj with the Khshnuman of Fire. Then, reciting at the end three Ashems, he washes with the pure water of the water-pot in his hand the *khwân* or the slab on which the fire-vase stands. He turns round the slab proceeding at first to the south, then to the west, then to the north and then back to the east and washes it from all sides. In the Pahlavi Dâdistân (Chap. XLVIII, 15),[1] this stone slab for the fire-vase is called âtashto, (*âdashto* or âdosht) *i. e.*, the place for the fire to stand upon. The Pahlavi Yaçna speaks of it as âtashgâç, *i.e.*, seat of fire [2].

(*b*) The *âfargâniun* is a metallic censer or vase over which the fire is made to burn on ceremonial occasions. It is so called, because its presence is necessary in the recital of Âfrins, *i.e.*,

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[1] S.B.E., Vol. XVIII, p. 164.

[2] Amatash âtashgâç kamist shustan (Spiegel's Pahl. Yaçna IX 2).

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religious benedictions or prayers. Its size varies. In the case of Izashna-gâh, the size varies from about 15 inches to 18 inches in diameter and 18 to 30 inches in height. In the Fire-temples, its size is about three to four feet in diameter and about three to four feet in height.

The fire censer or vase has always as its accompaniment a *chamach* (Persian *chamcheh* چمچه, a spoon or a ladle) *i.e.*, a ladle and a *chipiô* (from Persian *chapânidan* چپانیدن, to squeeze, to compress) *i.e.*, tongs.

(*c*) The ceremonial fire requires to be fed during the liturgical services at stated parts of the recital of the Yaçna, the Visparad and the Vendidâd. The fuel required for the purpose is known as *aêsma-bui*. The pieces of sandalwood and frankincense that are arranged on small stone slabs set apart for the purpose are especially known by that name.

The word *aêsma* is the Avesta word *aêçma* (Sanskrit, *idhma* (इध्म), Persian, *hizam* هیزم) meaning fuel. In the Vendidâd (VIII. 2), four kinds of fuel are generally spoken of. They are Urvâçna, Vohûgaona, Vohû-Kêrêti, and Hadhânaêpata. The first, *viz.*, Urvâçna is generally taken to mean sandal-wood; the second Vohûgaona, to mean olibanum; the third, Vohû-Kêrêti to mean *agar*,[1] a kind of fragrant shrub; the fourth Hadhânaêpata, to mean the wood of the pomegranate tree.

The word Bui is the Avesta word *Baodha*, Persian *bui* بوی to smell.

In modern practice, *sukhad*, *i.e.*, sandal wood serves for *aêsma* and *lobân* (Arab. lobân, lebonah, olibanum) *i.e.*, frankincense for *bui*. Olibanum is a special product of Arabia, and we learn from Herodotus (Bk. III, 93) that the Arabs used to give to the Persian king Darius, as tribute, frankincense worth about 1,000 talents, *i.e.*, about £2,43,000. It was the trade of incense,

[1] Perhaps Arab. اغر white bright, noble, *i. e.*, the brightest or noblest of fuel.

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that brought the ancient Arabs of Yemen into contact with the then civilized world. Frankincense was one of the three things which the three Magi from Persia are said to have presented to infant Jesus (St. Mathew II, 11). It was taken to be the symbol of Divine power. [1]

II. THE YAÇNA PROPER.

We have described, at some length, the requisites necessary in the performance of the Yaçna ceremony, and, while describing these requisites, described also at some length the preliminary *paragnâ* ceremony. We will now speak of the celebration of the Yaçna proper. Most of the ritual is performed during the performance of the *paragnâ* ceremony. The Yaçna proper mostly consists in the recital of the 72 chapters of the Yaçna with some ritual here and there. We will describe the main outlines of the ritual while describing the several component parts that make up the Yaçna.

The Paragnâ prepares and the Yaçna consummates.

In the *paragnâ* ceremony, we find, what we may call the laying out or preparation of certain principal or essential requisites, such as the Darun, the Haoma, the Zaothra. In the Yaçna proper, we find, what we call the consummation. In the *paragnâ*, we described the following six ceremonies :—(1) the Barsam, (2) the Aiwyâonghan, (3) the Urvarâm, (4) the Jivâm, (5) the Zaothra, and (6) the Haoma. All these ceremonies, though separate, may be said to be accessories to the Haoma ceremony. The Aiwyâonghan, after its preparation and consecration, was associated with the *Barsam*. The *urvarâm* or the pomegranate plant twig, after its preparation and consecration, was pounded with Haoma twigs. The Jivâm or the milk,

[1] As in the Avesta, so in the Old Testament, four kinds of fragrant fuel are spoken of Stacte (nataph), onycha (sheheleth), galbanum (heelbenoh), and pure frankincense (lebonah zaccah). Frankincense is referred to in Exodus (XXX, 7 and 8) as being burnt in the Sanctum Sanctorum. Leviticus (XVI, 12) refers to it when it speaks of "sweet incense beaten small." The Parsis also use it after pounding it to a state of powder

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after its preparation and consecration, was added to the juice of Haoma and Urvarâm. The Zaothra water, after its preparation and consecration, was used in preparing the Haoma juice. All these four, (1) the Haoma, (2) the Urvarâm, (3) the Jivâm, and (4) the Zaothra water went to form the Para-Haoma. So, the main function of the *paragnâ* may be said to be to prepare and consecrate the Haoma juice or the Para-Haoma.[1] Then, it is in the Yaçna proper that it is consummated. So, what the Paragnâ prepares, the Yaçna proper consummates.

The Yaçna (*a*) prepares, (*b*) consecrates and (*c*) consummates.

But it is not the consummation of the Haoma alone that we find in the Yaçna proper, but we also find therein the consummation of the Darun. But the Darun (Draona) or the sacred bread ought to be consecrated before being consummated. This consecration takes place in the Yaçna itself, in its early part. So, taking into consideration these questions of preparation, consecration and consummation, the Yaçna proper can be divided into several parts. We will describe these divisions, and, while doing so, refer to the ritual observed therein.

Chapters I-II invoke and offer.

On the Zoti taking his stand on his stone-slab, as referred to in the Paragnâ ceremony, both the priests recite in Bâj the Pazend Dibâchêh (دیباچہ Prefaçe, exordium), reciting the name of the particular *yazata* with whose *Khshnuman* the Yaçna is to be celebrated and the name of the person (living or dead *Zindeh ravân* or *anousheh ravân*) for whom the ceremony is to be performed. On finishing the recital of the Dibâchêh, each of the two priests joins together his two feet. This they do by placing the thumb of their right foot on that of their left foot. The idea is, that the first chapter, which is the chapter of invocation and which begins with the invocation of God, must be recited by

[1] "The whole of the grander ritual of the Mazdayasnas centres round that holy idea" of "the Everlasting Life"....represented in Mazdean Theology by Haoma" (*Vide* S. J. Bulsara's Nirangistan. Introduction p. XL..)

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them standing on one foot. The belief is that the prayer said standing on one foot or straight foot (એકપગે or ખરે પગે) is a good form of prayer recited in all humility. So the two feet are in the above process united, as it were, into one. Again, another form for prayer often referred to in the Avesta is that of raising up the two hands (ustânazastô उत्तान हस्त). So, both the priests join their two hands together and raise them up towards their face. In this position, they recite the prayer of Ferastuyê (Yaçna XI 17-18), known as the Patet (*i. e.* penitence) of the Avesta and the prayer of the particular *gâh* with the proper *Khshnuman*. Then they commence the Yaçna proper.

In the very first chapter of the Yaçna, the celebrant invokes in the very beginning "Ahura Mazda, the Creator, the radiant and glorious, the greatest and the best, the most beautiful (to our conceptions), the most firm, the wisest, and the one of all whose (spiritual) body is the most perfect, who attains His ends the most infallibly, because of His Righteous Order, He, who disposes our minds aright, who sends His joy-creating grace afar, who made us, and has fashioned us, and who has nourished and protected us, who is the most bounteous Spirit"[1] (Yaçna I, 1). Then, he invokes the Amesha-spentas. He invokes them and submits his offerings to them. He tenders his homage to the grand divisions of time and space, which all go to make up the grand Nature, and even to the different grades of society.

Then, in the second chapter, he specially refers to the Zaothra and the Barsam, and repeats his former invocation and offerings. In the early part of this chapter, he makes several passes with the Barsam held in his hands through the crescent curves of the *Mâhrui*, *i. e.* the crescent-shaped stands of the Barsam. The Zoti then takes his seat on his *Khwân*.

Most of the chapters of the Yaçna are recited by the Zoti, the Râthvi or the second priest joining him in the recital

1 S. B. E., XXXI, pp 195-96.

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occasionally. The latter's principal business is to feed the fire by placing on it the *aêsma bui* (the sandal wood and frankincense) at the recital of particular portions of the Yaçna. He is therefore also spoken of as the Âtaravakhshi, Âtravakhshi or Âthravakhshi, *i. e.*, one who increases the brilliance of the fire by feeding it (âtar and vahsh वक्ष to wax). Thus, the first two chapters are the preliminary chapters for invocation and offerings.

Chapters III—VIII. The Darosh-Darun chapters.

With the recital of the third chapter begins the portion which is intended for the consecration of the Darun, *i.e.*, the sacred bread. Chapters III—VIII are known as the chapters of Sarosh-Darun, *i.e.*, (the consecration of) the sacred bread in honour of Sarosh. At particular portions of the recital of these chapters and of other chapters, the Zoti occasionally takes a handful of water from the *kundi*, or the water-vessel on his right hand, and drops it on the Barsam and on the *aiwyâonghan* which ties the Barsam wires. This is a relic of the old times, when, instead of metallic wires used now, twigs of trees were used as Barsam. It was to keep these vegetable twigs fresh and green that the water was sprinkled over them formerly. Latterly, though the custom of using vegetable twigs ceased, the ritual of keeping them green and wet continued.

The consecration of the Darun finishes at the seventh chapter. Then, in the eighth chapter,[1] each of the two celebrants says, "I offer these things, this Darun, Water, Haoma, etc., through righteousness" (ashaya dadhâmi Yaçna VIII, 1). The Âtravakhshi places sandalwood and frankincense over the fire and says; "O ye men! Ye who have deserved it by your righteousness and piety! eat of this Myazda, the meat offering." Thereupon, the Zoti, who thinks himself to have been qualified to eat it, recites the formula of Bâj or the prayer of grace and eats a bit of the sacred

1 *Vide* above p 1034.

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bread (Darun) and then finishes the Bâj. The Darun then can be passed out of the Yazashna-gâh and may be eaten by other members of the congregation if present. This is said to be the Darun-châshni or the ceremonial eating of the sacred bread.

The Haoma chapters, IX—XI.

The ceremonial eating of the consecrated bread being finished, the drinking of the *haoma* juice begins. The juice has been already prepared and consecrated in the *paragnâ* ceremony. So, it requires no consecration in the Yaçna proper The priest continues his recital of the Yaçna. The Haoma juice is there before him on the Âlât-gâh. So, looking to it, he recites the Haoma chapters (chaps. IX—XI) which form the Haoma yasht (the chapters in praise of Haoma) and then drinks it. We have described this process above, under the head of Haoma.

Chaps. XII—XVIII. The Declaration of Faith, Invocation and Dedication.

After the ceremony of eating the consecrated bread and drinking the consecrated *haoma* juice, the Zoti recites the 12th chapter which contains the articles of the Zoroastrian faith. Then follows the recital of Chapters XIII—XVIII which contain prayers of invocation and dedication of the sacred things still standing on the Âlât-gâh.

Chapters XIX—XXI. Praise of the three best prayers.

The next three chapters contain praises of, and form a sort of commentary on, the three most important and old prayers of the Avesta, (1) the Ahunavar or the Yathâ Ahu Vairyô, (2) the Ashem Vohû, and (3) the Yenghhê Hâtâm.

Chapters XXII—XXVII. Second preparation of *haoma*.

From Chapter XXII may be said to begin the recital for the second preparation of *haoma* juice. The celebrant refers to the Haoma, the Jivâm, the Urvarâm, the Zaothra, the Holy Water, the Hâvanim, the Barsam, etc., before him (imem Haomem . . . . gâm jivyâm, etc., ... Yaçna

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XXII 20—22), and says, that he desires to have them with the recital of their praise. They are again referred to in the 24th chapter. Then the recital of Chapters XXV—XXVII is accompanied by the preparation itself, *i.e.*, the *haoma* is pounded, squeezed and strained. The juice thus prepared for the second time is not drunk by the priest but set apart for the requirements of the congregation.[1] The 26th chapter of the above group is that which forms the *kardeh* (section) of *Satum* and is recited with the Dibâchê in the Satum ceremony.

Chapters XXVIII—XXXIV and XLIII—LI and LIII the Gâthâ chapters.

With the 28th chapter begin the Gâthâs, believed to be the oldest writings in the Avesta and to be the compositions of the Prophet himself. The following chapters make up each of the five Gâthâs : Gâthâ Ahunavaiti—Chapters XXVIII—XXXIV; Gâthâ Ushtavaiti—Chapters XLIII—XLVI; Gâthâ Spentomad—Chapters XLVII—L ; Gâthâ Vohukhshathra—Chapter LI ; and Gâthâ Vahishtoisht—Chapter LIII.

Chapters XXXV-XLII. The Yaçna Haptanghâiti and Chapter LII. The Hosbâm.

The intervening eight chapters XXXV —XLII are known as the Yaçna Haptanghâiti. These chapters though they do not form the Gâthâs proper, are written mostly in an older Gâthâ dialect. Of these, the first seven chapters, XXXV—XLI form, as the name *haptan* (Greek *hepta*, Lat. *septem*, Fr. *sept.* German *seiben*) implies, the Yaçna Haptangh-hâiti proper. The remaining eighth chapter, the 42nd, forms a supplement or appendix to the seven chapters. These chapters are also known as Haptan Yasht and are recited by the laity also as one of the Yashts. The 52nd chapter forms the Hoshbâm or the prayer of Dawn.

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1 As said in my papers on the Birth and Funeral Ceremonies, there is a custom, though not generally observed now, to give a few drops of the *haoma* juice to a newly born child and to a dying man. These drops were given from the juice of the second preparation.

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The 54th chapter contains the prayer of Airyamâ-ishyô which forms a part of the recital in the Âshirvâd or the nuptial ceremony. The 55th chapter is in praise of the Gâthâs and the Staota Yaçna prayers. As to what chapters form the 33 Chapters of the Staota Yaçna which literally means the Yaçna of praise, there is a difference of opinion.[1]

Chapter LIV and LV. Praises of certain prayers.

The 56th and the 57th chapters are in praise of Sraosha. Of these the The 56th chapter is called Sarosh Hâdokht, because it is believed to have come down from Hâdokht *nask*, the 20th book of the original 21 books of the Avesta. The 57th chapter forms the Sraosh Yasht proper and is known as Sarosh Yasht *vadi i.e.*, the larger Sarosh Yasht. It forms the principal night-prayer of the Parsees.

Chapters LVI—LVII, the Sraosha Chapters.

The 58th chapter contains the prayer known as *Fshusha mânthra* which is often referred to in other parts of the Yaçna. A large part of the 59th chapter (1—27) is a repetition of two former chapters (XXII, 1—17 and XXVI, 1—10) and consists of invocation and praise. That part which is new consists of some blessings.

Chapters LVIII-LIX. Praise and invocation.

The 60th chapter contains the well-known prayer known as the *Kardeh* or section of the *Tâo ahminmânê*, which is recited in the performance of the Afringân ceremony. It invokes beautiful blessings upon the house of the celebrant. It is an excellent prayer to be recited at the *moorat* or the house-warming ceremony of a new house. It is a kind of *tan-darusti* and *man-darusti* prayer in the Avesta language.

Chapter LX. Chapter for blessing a house.

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1 *Vide* Dr. West (S. B. E. Vol. XXXVII. Dinkard Bk. VIII. Chap. XLVI, n. 1. Darmesteter (Le Zend Avesta, Vol. I Introduction Chap. IV, s. IV, pp. 87–88) Bulsara (Aerpatastân and Nirangasten p. 47, n. 10.)

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The 61st chapter is a prayer desiring ability to stand against evil-minded persons and evil influences with the help of the tenets preached by the above referred to three celebrated prayers, *viz.*, the Ahunvar, the Ashem, and the Yenghê hâtâm. The 62nd chapter forms the Âtash-nyâish in praise of fire. The Zoti stands upon his *khwân*, holds the Barsam in his hand, and looking to the fire opposite, recites this prayer with the Âtravakhshi. The seven chapters from 63 to 69 refer to water and its consecration. The 63rd praises the waters. The 64th is, to a large extent, a repetition of the 50th chapter (The Spentomad Gâthâ) which praises Ahura Mazda who has created the health-giving waters. The 65th forms the Âvân Ardviçura Nyâish and refers to the waters of the river Ardviçura, supposed to be the modern Oxus.[1] The Zoti holds the cup of the *zaothra* water in his right hand, gets down from his seat or his *khwân*, and looking to the water in the *kundi* by his side, recites this chapter. Chapters LXVI—LXIX continue the ceremony of further consecrating the *zaothra* water.

Chapters LXI—LXIX. Prayers against the evil-minded and in praise of water.

The last three chapters finish the Yaçna ceremony by invoking the Amesha-spentas and praising the good creation of Ahura Mazda. The recital of the 72nd chapter finishes the Yaçna proper. The Zoti gets down from his seat and exchanges a Hamâzor, a kind of Zoroastrian kiss of peace,[2] with the Râspi or Âtravakhshi. Both then finish the Bâj. They had begun the ceremony by taking up or holding the Bâj and finish it by laying down or completing the Bâj. They then perform the *kusti*.

Chapter LXX—LXXII. The finishing chapters.

1 *Vide* my Paper in Gujarati on the Geography of the Avesta.

2 *Vide* my Paper on The Kiss of Peace among the Bene-Israels of Bombay and the Hamâzor among the Parsees. Journal of the Anthropological Society of Bombay Vol. VIII, pp. 84-95. *Vide* my Anthropological Papers Part I, pp. 283-94.

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The concluding ceremony—*Zor-melavvi.*

Both then go before a well which is indispensably necessary in a Fire-temple, the Zoti holding the Hâvanim containing the *zaothra* water in his hand. They face the sun and perform, as said above, what is called *Zôr-melavvi, i.e.*, to mix the *zaothra* consecrated water with the water of the well whence the water was first drawn. This they do by pouring the water from the Hâvanim into the well.

The antiquity of the Yaçna ceremony.

While speaking of the Barsam and the Haoma ceremonies which form the component parts of the Yaçna ceremony, I have referred to their antiquity. The antiquity of these ceremonies which form the component parts leads us to infer that the whole of the Yaçna ceremony may be very ancient. The materials of some of the requisites required in the ceremony also suggest its antiquity. For example, (1) the *Hâvanim* or the mortar in which *haoma* is pounded in the *paragnâ* of the Yaçna ceremony is said to be either that of stone or iron (*asmana ayanghaêna*: Yaçna XXII, 2; Visparad X, 2). Now-a-days, the metal generally used is bell-metal. Iron is never used. So, the words stone and iron suggest that possibly the ceremony must have first been introduced when the use of stone and iron was greatly prevalent and when other metals were rarely used. (2) Again, the use of the twigs of a tree for Barsam instead of metallic wires also suggest a remote antiquity. (3) The use of the *varaç* or the hair of the bull in the plate (*tashta*), which serves as a sieve for the *haoma* juice to be passed through for purification, leads us to infer that the times of the introduction of the ceremony were very old when other materials to serve as a sieve were less known. Now-a-days though a metallic plate with holes (*surâkhdâr tashta*) serves as a sieve, the Varaç ring is still used with it as a relic of the old usage.

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CHAPTER XIII.

II.—THE VISPARAD CEREMONY.

Derivation and the different renderings of the word.

The word Visparad is formed from the Avesta words '*vispa ratavo*' which have two signfications, *viz.*, (1) all seasons and (2) all lords or chiefs. So, Visparad is a form of prayer intended to celebrate the season festivals, and, it is also a form of prayer, wherein all the '*rads*' or chiefs or the best of the creations are invoked. The word *ratu* or *rad* is too technical to be properly translated. Dr. Mills [1] says: "The word Visparad means 'all the chiefs,' referring to the 'lords of the ritual'.....Lords, because ruling as chief objects of attention during their mention in the course of the sacrifice, also, as in this case, genii guarding over all of their class." Anquetil[2] translates the words in the text as 'Destours' or chief priests, and in a note, as 'Chefs,' *i.e.*, chiefs. He uses the word 'chef' in the sense of 'premier.' So every species of creation has its *ratu* or *rad*, *i. e.*, its best type or prototype. Burnouf[3] translates the word as 'grand' and 'maître' or master. Dr. Haug[4] translates it as 'chief or head.' He says: "The name Visparad (Avesta *vîspê ratavô*) means 'all chiefs or heads'.....The primary type of each class is its respective *ratu* or chief." Darmesteter follows Burnouf and translates it as 'maître' or master. He says: [5] "Ce mot de *ratu*..est un des termes les plus importants de la langue religieuse. Il signifie proprement maître, au sens de maître spirituel..... Il désigne le chef qui est supposé placé à la tête de chaque

1 S. B. E., Vol. XXXI, p. 335, ns. 1 and 3.
2 Zend Avesta, Vol. I, partie II, p. 87.
3 Commentaire sur le Yaçna, pp. 4 and 17.
4 Essays on the Parsees, 2nd edition, pp. 191-192.
5 Le Zend Avesta, I, pp. 6-7.

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classed'êtres." Harlez[1] translates the word as 'chef' or chief. He says : "L'esprit de systématisation des mages avait fait diviser l'universe entier en catégories d'êtres, et assigner á chaque catégorie un chef présidant, à l'action générale des êtres de cette classe." Spiegel[2] translates it as 'All lords.' Geiger[3] and Kanga[4] translate it as 'master' and as 'leader' or 'chief.'

The word 'rad' is a form of the Avesta word 'ratu,' which comes from Avesta *areta* = Sanskrit *rita*, which means, 'to be straight, to say the truth.' This word *areta* is the same as English 'right.' Now, in a species, that which is straight or perfect, that which is true, correct or well-formed, enjoys superiority over others. So the word *ratu* or *rad* has come to mean 'a chief'.

From the fact of the division of beings into two classes, the spiritual and physical, and from the fact of their having their own *ratus* or chiefs, and from an insight into the different writings on the subject, we find, that, like the words *fravashi* and *kharenangh*, the word *ratu* has a broad special signification. Every member of the animal creation has its own *fravashi*. Creatures of both, the physical and spiritual, worlds have their *fravashis* or guiding spirits. Again all bodies have their *kharenangh* or glory or splendour. All bodies, both of the spiritual and the physical world, have their *kharenangh*. Similarly, all bodies both of the spiritual and the physical world have their *ratus*. Even substances of inanimate creation have their *ratus*. But, there is this difference, that while individual bodies have their *fravashis* and *kharenanghs* special to themselves, it is not the individual bodies that have each a *ratu*

1 Le Zend Avesta, p. 225, n. 5.

2 Bleeck's Translation, II, p. 2, Introduction.

3 "Civilization of the Eastern Iranians," translated by Dastur Darab P. Sanjana, Vol. I, Introduction, p. XXXIX, l. 10.

4 Avesta Dictionary p. 439.

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for itself, but it is each class or species that has a *ratu* of its own. The priestly class has its own *ratu*. The military class has its own *ratu*, and so on. So, each member of these classes also has a *ratu* but that is not a separate *ratu* for himself. Every member has a common *ratu*, to whom he or it can look as his or its chief, as his or its best type, as a high ideal worth imitating. For example, the Âthornâns or the priestly class must have a *ratu* or chief—both physically and mentally pure—to whom they can look for guidance, whom they may hold before themselves as a 'High Ideal' for imitation and guidance.

The texts which treat of the *ratus* or *rads* and the classes of the ratus.

Of the different parts of the Avesta that treat of the *ratus*, the principal are the following :—(1). The Gâhs; (2) Yaçna, Hâs I to IV, VI, VII, and XII, XIII; (3) Visparad, Kardeh I to III; (4) the Ahunavar or Yathâ ahu vairyô.

The 24th chapter of the Bundehesh specially refers to the subject of *rads*. We can classify the beings—both spiritual and physical—of which the *ratus* or primary types are referred to in the Parsee books, as follows :—

1. The spiritual beings. Ahuramazda and his Ameshâspentas and Yazatas. Ahuramazda stands at the head as *ratum berezantem, i.e.* the Exalted Chief.

2. Mankind. The different grades and professions of men have their own *rads* or chiefs. Zoroaster (Zarathushtrem ashavanem ashahê ratûm) stands at the head of mankind as the best type of mankind. Then, the different professional grades of the priests, the warriors, the husbandmen, the artificers (Âthornân rathaêshtârân, etc.), have their own *rads* or chiefs. Then, the different constitutional divisions of the country—the house, the street, the village, the country (nmâna, viça, zantu, danghu)—have their own *rads* or chiefs. Then, the priests performing the different functions of the priesthood—the Hâvanân, Âtarvaksh, Fraberetâr, Âberetâr, etc.—have *rads* of their own.

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3. Animal creation other than men. (*a*) Animals living in water, (*b*) living on land, and (*c*) living in air have their *rads* or chiefs.

4. Inanimate creation. Even objects of inanimate creation have their *rads* or chiefs. For example, *Arus-i-Razur* is the *rad* or principal type of all forests. The Hukairya mountain is the best principal type of all the mountains.

5. Religious abstractions. Even religious abstractions have their *ratus*. For example, the prayers of Ahunavar and Yangahê Hâtâm are the *ratus* or the best primary types of the prayers of Ahura Mazda (Âhuirim tkaêshem).

There is one thing which must be remembered in the consideration of the meaning of the word *ratu*. It is this: Wherever the word *ratu* is used, it is used with the word *asha*, *i.e.*, righteousness, piety, purity. The *ratu* is always spoken of as "ashahê ratûm," *i.e.*, the chief of righteousness. As the word Fravashi is always connected with the word "ashâunâm," *i.e.*, of the righteous, so the word "ratu" is always connected with "ashahê," *i.e.*, of righteousness. Again, the very roots of the words "ratu" and "asha" are the same. Both the words come from "aret" (right) to be straight, to be righteous. Thus, the word *ratu* carries with it the idea of straightness, perfection, excellence, righteousness. Among men, one who is straight-forward, righteous, perfect, becomes the *ratu* or *rad* or chief of his class, to whom others look as a leader, worthy to be followed. Among things, that thing which is perfect, complete, pure, unblemished, beautiful, etc., is the *ratu* or *rad* or chief of the whole class, and is looked to as the best type.

Connection between *asha* and *ratu*.

Thus, the meaning of the word *rad* or *ratu* enables us to understand, what the prayer known as the Visparad is. In the word Visparad, "vispa" means "all." So, the Visparad is a prayer or collection of prayers or religious writings

The signification of the word and the object of the ceremony.

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which treat of, and praise, all the *ratus*, *rads* or chiefs of the different creations of God. It signifies, that every person must have before him a high ideal (*ratu*) which he must do his best to reach. An agriculturist must have before him the ideal of a *ratu* of his class, *i.e.*, of the best type of agriculturist. He must try to imitate and follow him. Not only that, but in the matter of his business-materials, he must use the ideal or the best type of materials. In the matter of the seeds that he uses, he must use the *ratu* or the chief or the best of the seeds. In the matter of his implements, he must use the best available.

The 24th chapter of the Bundehesh speaks of the different *ratus* of the different classes of creation. Therein, at the end, we read the following sentence, which sums up, as it were, the object of the celebration of the Visparad. It says : "Hangard denman, âigh kolâ mûn kâr-i-mas vâdûnêt, adinash kasich veh,"[1] *i.e.*, "The conclusion is this : that he, who does a great work, has the best individuality or personality," or, as Dr. West puts it "The conclusion is this, that every one who performs a great duty has then much value."[2] In other words, the celebration of the Visparad should suggest to the celebrant the idea of "Excelsior." How is that state of "excelsior" to be attained ? We find the reply in the 15th chapter (s. 1) of the Visparad which says :

"O Zoroastrian Mazdayaçnâns ! Keep your feet, hands and understanding, steady for the purpose of doing proper, timely, charitable works and for the purpose of avoiding improper, untimely, uncharitable works. Practice good industry here. Help the needy and relieve them from their needs."

Recital of the Visparad.

The Visparad is divided into 23 *Kardâs* (Av. *karêta*) or sections. It is never recited alone but is always recited with the Yaçna. The Visparad is preceded by the *paragnâ* which is the same as that of the Yaçna. In fact, the celebration of

1 Vide my Budehesh, p. 112. 2 S. B. E. V., p. 91, Ch. XXIV 30.

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the Visparad is the celebration of the Yaçna with the additional recital of the 23 chapters of the Visparad. Ordinarily, the Visparad is recited whenever the Vendidâd is recited. But there are special periods of the year when the Visparad is specially recited. These periods are known as the Gâhambârs (season festivals), and the Visparad then recited is known as *Gâhambâr ni Visparad, i.e.,* the Visparad of the Gâhambârs. It is specially celebrated on the occasion of the Gâhambârs, because the Gâhambârs are the "ratus" of time. The furtherance, progress, development and improvement of everything in the world depends upon time, upon the due succession of seasons at their proper times. It is the due observation of time (gâh), that enables a man to do his best in all his different walks of life, whether he be an agriculturist, trader or a professional man. Nature holds forth, before men, the Gâhambârs or the seasons as the best type, as the best ideal, for all work to be done at the proper time. Such being the case, the Gâhambârs are specially considered to be the proper times for the celebration of the Visparad ceremony.

The eight priests referred to in the Visparad. A plan showing their positions and functions.

It appears from the Visparad (III, 1), that, at one time, more than two priests were required for the celebration of the Yaçna ritual. The Uziran gâh (Gâh, III, 5) and the Vendidâd (V, 57) also refer to them. The priests enumerated in the Visparad, besides the Zaotar himself, are the following:--(1) Hâvanân, (2) Âtarê-vakhsh, (3) Fraberetâr, (4) Âberetâr, (5) Âsnatâr, (6) Rathwishkara, (7) Sraoshâvarez. In the modern ritual, the Zaotar or the senior officiating priest calls for their presence (âstâya). He is, as it were, calling out a roll-call. Instead of the above different priests answering to their names, it is only the Âtravakhshi or Râthwi who replies and says "I am here" (azem vîçâi). He shifts his position as the names are called out one after another and he takes his stand in the different corners and sides of the Yazashna gâh before giving replies to the calls.

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The different positions occupied by him now in the ritual show the positions occupied at one time by the different priests when they all took a part in the ceremony. The positions are the following, the Zaotar himself sitting on his *khwân* in the north :—

The designation of the priests.	*Their pos in the Yazashna-gâh.*
1. Zaôtar ..	.. North, facing the fire-vase before him in the south.
2. Hâvanân ..	.. On the right side of the Zotar or Zoti, in the north-west corner of the Yazashna-gâh.
3. Âtravakhsha	.. On the right side of the Zoti and facing the fire, *i.e.*, on the south-west corner.
4. Fraberetâr ..	.. On the left side of the Zoti, on the north-east corner.
5. Âberetâr ..	.. On the left side of the Zoti and facing the fire, *i.e.*, on the south-east corner.
6. Âsnatâr ..	.. On the right side of the Zoti and between the Zodgâh (*i.e.*, the seat of the Zoti) and the Âtash-gâh or the slab on which the fire-vase stands, *i.e.*, on the west in the middle of the Yazashna-gâh.
7. Rathwishkara	.. On the left side of the Zoti and between the Zôd-gâh and the Âtash-gâh, *i.e.*, on the east.
8. Sraoshâvareza	.. Opposite to the Zoti and in front of the fire-vase, *i.e.*, on the south of the Yazashna-gâh.

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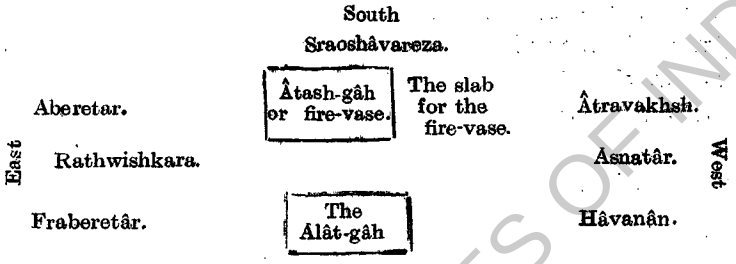
I give below a diagram to show the positions of the eight priests in the Yazashna-gâh as pointed out now, by the different positions occupied by the Âtravakhshi in the Visparad ceremony, when responding to the call of the Zaotar for the presence of the different priests.

A diagram of the positions as observed now.



The Nirangistân[1] seems to be the authority on which the positions for the different priests are determined. The modern practice tallies with the description of the Nirangistân except in the case of the positions of the Âsnatar and the Rathwishkara. The Âsnatar's position in the modern ritual is on the right hand side of the Hâvanân who is represented as facing the Barsam. But the Nirangistân gives it on the left. The same is the case with the position of the Rathwishkara whose position now is on the left of the Fraberetâr and not on the right as said by the Nirangistân. I think the words *haoyât* and *dashinât* (left and right) may have been interchanged by mistake by the original copyist. The Pahlavi Nirangistân[2] also briefly refers to the functions (kairya ક્રિયા) of these eight priests. Their functions are as follows :—

The positions as determined by the Nirangistân.

1. *The Zaota.* The word *zaotar* means one who performs the ceremony from *zu*, Sanskrit *hu*, to perform the ceremony. He

1 The Photo-zinco text, folio 155a to 157b ; Darmesteter, Le Zend Avesta, III, pp. 130-31.

2 Le Zend Avesta par Darmesteter III, pp. 128-30. Mr. Sohrab J. Bulsara's Aerpatstân and Nirangstan, Chap XXVII.

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corresponds to the *Haotar* of the Brahmins. He is the principal officiator. He stands first in the list, and in the Bundehesh (XXX, 30), Ahura Mazda himself is allegorically spoken of as officiating as *zaotar* in the Yaçna ceremony with the Yazata Sraosha as the Râspi. The Dâdistân-i-Dini (XLVIII, 13), which describes some parts of the ritual of the Yaçna, refers to the Urviç-gâh as his proper place. According to the Nirangistân, his principle function is to sing the Gâthâs (gâthâoscha fraçrâvayâiti).[1] This is a reference to the fact that it is the Zaotar who has to recite all the chapters of the Gâthâs in the performance of the Yaçna ceremony.

2. *The Hâvanân.* It appears that in ancient times, there was a priest whose special function was to pound the Haoma (haomemcha a-hunavat) in the Hâvanim (mortar) in the Hâvan-gâh (the morning hours), to drink its juice ceremonially, and to do all the needful for the Haoma ceremony.[1a]

3. *The Âtravakhsha.* As the word itself shows, his function was to feed (*vakhsh*, English *wax*, to grow, to increase) the fire (âtra). The Nirangistân further says that one of his functions was to purify the fire (âthrascha.....yaozdathat).[2] This refers to the ritual in the Yaçna ceremony, wherein, before the commencement of the Yaçna proper, the stone-slab (khwân) on which the fire-vase stands is washed by the priests. Dr. Haug[3] compares his functions with those of the Agnîdhra (who holds the fire) of the Brahmans.

4. *The Fraberetâr.* The function of this priest was to carry (*bar*, English *bear*) forward (*fra*, English *forth*) all the requisites of the ceremony. Out of these requisites, the Nirangistân specializes the Barsam and the Fire (barêsmâncha frâkem athraêcha).[4]

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[1] Darmesteter's Zend Avesta, III, p. 129. Bulsara, p. 392 n. 1a. *Ibid.*

[2] *Ibid.*

[3] Essays on the Parsees, 2nd edition, p. 281.

[4] Darmesteter's Zend Avesta, III, p. 129; Bulsara, p. 393, l. 8.

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5. *The Âberetâr.* The function of this priest is to carry (bar) water (âp) for the ceremony (âpem â-barât). The Nirangistân points out this as his only function.

6. *The Âsnatâr.* His function was to wash or clean (*snâ*, Fr. nâger) the ceremonial utensils and requisites. The Nirangistân specially refers to the process of purifying the Haoma twigs and of straining the Haoma juice (haomemcha â-snayât, haomemcha paiti-harezât).[1]

7. *The Rathwiskhara.* He was the priest whose proper function was to do (*kar*) the work of arranging all the requisites in their proper (*rathwya*) order. The Nirangistân specializes his work as that of properly mixing the Jivâm (gava, the milk) with Haoma juice, and then of dividing the mixture (bakshayâtcha). This seems to refer to the present practice of the Zaotar dividing the Haoma juice and dropping it in different places.[1a]

(8). *Sraoshâ Vareza.* Sraoshâ Vareza was a priest, who, to a certain extent, corresponded to a 'confessor.' He made the people act (varez) in obedience (sraôsha) to certain rules of penances, etc. If a person did a wrongful act, and if he wanted to do something to atone for that wrongful act, he (the sraoshâ-vareza) asked him to do certain good deeds, which could, to a certain extent, go to wipe off the effects of the previous wrongful deeds. Dr. Haug[2] thinks that the Zoroastrian Sraoshâ vareza corresponds to the Brahmanical Pratiprasthâtâ. Sraosha, whose functions, the Sraoshâ-vareza represents to a certain extent in the superintendence of the ritual, holds an uplifted weapon (êrêdhwa snaithisha. Sarosh Yasht; Yaçna LVII 16) in his hand. The Pratiprasthâtâ holds "a wooden sword" in his hand. The Nirangistân[3] specializes his work at the Yaçna ceremony as that of a general supervisor (aiwyâkhshayât: *aiwi*, about, and *akhsh*, to watch).

1 Darmesteter's Zend Avesta, III, p. 130; Bulsara p. 393. 1a. *Ibid.*
2 Essays on the Parsees, 2nd edition, p. 280.
3 Darmesteter's Zend Avesta, III, p. 130. Bulsara, p. 394.

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The Visparad's list of the best typical (*rad*) prayers.

The Visparad (I, 3-9) gives us a list of the prayers which were held in great veneration at the time when it was written. It enumerates the following prayers:—(1) Staota Yaçna, (2) Ahunavar, (3) Ashem Vohû, (4) Yenghê Hâtâm, (5) Gâthâ Ahunavad, (6) Yaçna Haptanghâiti, (7) Gâthâ Ustavad, (8) Gâthâ Spentomad, (9) Gâthâ Vohukhshathra, (10) Gâthâ Vahishtoyisht, (11) Daham Âfriti, (12) Airyamâ-ishyô, (13) Fshusho Mâthra, (14) Hadhaokhta, (15) Ahuiri Frashna. I will here briefly refer to the first four which are held to be very important among the best (*rad*) prayers.

1. The Staota Yaçna.

Among the list of prayers enumerated by the Visparad, the Staota Yaçna stands first; but scholars differ as to which chapters of the Yaçna form the Staota Yaçna referred to by the Visparad. I think by this prayer the whole of the Yaçna is referred to. I give below a list, showing which chapters are referred to by various scholars as forming this prayer.

Scholars.	*Chapters of the Yaçna.*
Harlez (Le Zend Avesta, p. 226, n) ..	..The last chapters of the Yaçna.
Mills (S. B. E., XXXI, p. 294 "That part of the Yaçna which begins with the Sraosh Yasht) ..	..Chapter 57, *et seq.*
Darmesteter (Zend Avesta, I, Introduction, LXXXIII)	..Chapters 14 to 59.
K. R. Cama (Zarthosht Nâmeh, 2nd edition, p. 232)	..Chapters 55 to 59 or 57 to 71.
Sheriârji D. Bharucha (Zarthoshti Abhyâs, No. VIII, p. 457) ..	..Chapters 58 to 60.
Khurshedji E. Pâvri (Zarthoshti, I, No. 4, p. 318)	..Chapters 58 and 59.

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Among the prayers enumerated by the Visparad, three require a special mention. They are the Ahunavar, the Ashem, and the Yenghê Hâtâm. I will describe them at some length.

2 The Ahunavar.

The prayer is called Ahunavar (Ahuna vairya, Yaçna, XIX, 3) from its second and third words, and because it speaks of the Lord (*ahu*) whose desire (*vairya*) is supreme, and who is independent. From its three first words, the prayer is more properly known as " Yathâ Âhû Vairyô." This prayer corresponds somewhat to the " Word " of the Christians. It is spoken of as being uttered by God before the very creation (Yaçna, XIX, 1-3, 8). The Yaçna further says that if this prayer is recited by one perfectly and right sincerely, its meritoriousness is worth the recital of 100 Gâthâs. If one recites it, understands it, and praises it, *i.e.*, right sincerely acts up to its dictates, he goes to heaven (*Ibid.*, 5 and 6). Of all the prayers of Ahura Mazda, it is the best (Ibid, 10; Sraosh Hadokht, Yasht, XI, 3). He who recites it and properly understands it, acknowledges Ahura Mazda as his Lord and sets an example to others to so acknowledge Him. Its recital helps a man in all difficulties and calamities (Yasht, XI, 4). Hence, it is a custom, even now, for an orthodox Parsee to recite one or more Ahunavars or Yathâ Ahu Vairyôs, when starting on a journey, or going out for business, or on leaving his house for ordinary daily business.[1] According to the Vendidâd (XIX, 9), when Ahriman, the Evil Spirit, tried to tempt Zoroaster, it was with the recital of the Ahunavar that the Prophet, emboldened himself, rejected his (Ahriman's) proposals, opposed him, and withstood the Temptation. There, Zoroaster speaks of this prayer as one taught by God himself (Mazda-fraokhta) and calls it an excellent weapon to defend himself.

The Ahunavar is the very first prayer which a Zoroastrian child is taught to recite. There is hardly a prayer, small or great, which does not include in itself the recital of the Ahunavar once or more than once. On account of the importance and efficacy and sanctity attached to it, the Shâyast lâ Shâyast

1 Vide Mr. M. R. Unwala's Rivâyat with my Introduction Vol. I, pp, 13-15.

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(Chap. XIX, 15) says, that religion is as much connected with it as the hair is connected with, and gives glory or beauty to, one's face.[1] The Ahunavar and the Ashem are, to a certain extent, to a Zoroastrian, what the Pater Noster is to a Christian. If a person does not know his other daily prayers, or if he does not know to read them from the prayer book, he is required to recite a cerain number of Ahunavars in the place of each of these prayers. He holds a chaplet or string of beads in his hand and turns a bead at the recital of each Ahunavar.[2]

List of (a) the recital of the Ahunavars in place of certain prayers and (b) on particular occasions.

The following list gives the number of Ahunavars which one can recite instead of different prayers.[3]

Prayers.	*Number of Ahunavars.*
Khorshed Nyâish, *i.e.*, the prayer in praise of the Sun	103
Meher Nyâish, *i.e.*, the prayer in praise of Mithra	65
Mâh Nyâish, *i.e.* the prayer in praise of the Moon	65
Ardviçura Nyâish, *i.e.*, the prayer in praise of Water	65
Âtash Nyâish *i.e.*, the prayer in praisee of Fire	65

1 S. B. E., V, p. 393.

2 *Vide* my paper on Rosaries (Journal of the Anthropological Society of Bombay, Vol. of 1913).

3 *Vide* Darab Hormuzdyar's Rivâyet by M. R. Unwala with my Introduction Vol. I, pp. 13-15. *Vide* રીવાયતે દસ્તુર દારાબ હમજ્યાર, Rustamji Jamasji Dastur (1896). pp. 14-15. *Vide* K. E. Kanga's Khordeh Avesta, 8th ed. p. 149.

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Prayers.		*No. of Ahunavars.*
The five Gâhs, *i.e.*, the prayers for the five periods of the day	65	
The Patet, *i.e.*, the repentance prayer	121	with twelve Ashem vohû prayers.
Ahura Mazda Yasht	103	with 12 Ashem vohûs.
Ardibehesht Yasht	65	
Sarosh Hâdokht	75	
Sarosh Yasht vadi (Yaçna LVII) ..	103	
The Afringân	121	with 12 Ashem vohûs.
Each of the five Gâthâs to be recited on each of the five intercalary days at the end of the year	1,200	

The Ahunavars for these Gâthâs are recited with a particular Bâj, *i.e.*, a small introductory prayer, and a prayer recited at the end.

The Shâyast lâ Shâyast (Chap. XIX)[1] gives the following list of theAhunavars to be recited by a Zoroastrian on particular occasions to withstand difficulties, to have courage and help, and to win success:—

Occasions of business.	*No. of Ahunavars.*
1. When "one goes forth to an assembly or before grandees and chieftains, or on any business; or when he goes to ask for what he wants, also when he quits any business"	1

[1] S. B. E., V, pp. 390-92.

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2. On the recital of some blessings upon somebody (It is for this reason that the recital of the Tandaruçti prayer invoking blessings upon somebody and the recital of the Âshirvâd blessings upon a marrying couple begin with two Ahunavars) 2

3. On the recital of thanksgiving prayers at season-festivals. So, the Âfringân of the Gâhambârs or the season-festivals begin with four Ahunavars) 4

4. On the occasion of atonement or repentance for sins. (Thus, the Patet or the Repentance prayer begins with the recital of five Ahunavars) 5

5. When one "goes to seek power" or to win a battle 6

6. When one recites the praises of the Yazatas. (The recital of the Afringâns with the *Khshnumans* of the Yazatas or angels begin with seven Ahunavars) 7

7. On the occasions of remembering and invoking the Fravashis of the dead. (It is for this reason that the Afringân of Ardâfarosh, recited in honour of the dead, begins with eight Ahunavars) 8

8. When one goes to sow corn in his field (The corn was believed to take, in all, nine months from the time of its being sown, to be fit for use) 9

9. When one goes to seek a wife 10

10. When one begins the work of breeding cattle .. 10

11. When one climbs up a mountain 11

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12. When one goes to low districts or valleys .. 12

13. When one loses his way and wants to find his way back. (The Sarosh Hâdokht specially refers to the recital of Ahunavar on such occasions (Pathâm vâ paiti vîcharanâo : Yasht XI 4) 13

14. On crossing a bridge or a river. (The Sarosh Hâdokht also refers to the recital of Ahunavars on crossing rivers and bridges (apâm vâ nâvayanâm paiti peretush) implying that the process involves some danger and difficulty on dark foggy nights (Khshapo vâ tânthryâo aipi-dvânarayâo) 13

The list according to the Rivayets.

The later Rivayets give a list, slightly different from that of the Pahlavi Shâyast lâ Shâyast.[1] We give the list below :—

1. (*a*) When leaving the house for business ..
   (*b*) When entering the house on return from business.
   (*c*) When beginning a new work.. .. ..
   (*d*) On finishing a work .. ..
   (*e*) When beginning an important conversation with somebody.
   (*f*) On going before a ruler, or governor, or a great man.
   (*g*) On entering a river, lake, or any such great reservoir of water.
   (*h*) On lending money to somebody .. ..
   (*i*) On borrowing money from somebody .. } 1

2. On blessing somebody 2

3. On removing nails from one's fingers 3

[1] The Gujarati Rivayet of Darab Hormazdyâr by Ervad Rustomji Jamasj Dastur, pp. 11-12. *Vide* M. R. Unwala's Text with my Introduction, pp. 13-15.

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4. On the recitāl of the Gâhambâr Afringân .. 4

5. On the recital of the Patet or Sraosh Bâj or Afringân 5

6. When attending a marriage 6

7. When going on a battle or to fight a cause .. 7

8. On the recital of the Afringâns of (*a*) Ardâfarosh and (*b*) Gâthâ 8

9. (*a*) On sowing seeds, (*b*) on planting fruit-trees, etc. 9

10. (*a*) On purchasing cattle, (*b*) on bringing cattle home 10

11. On fixing a nail or peg into the ground to tie the cattle, (*b*) on cohabitation, (*c*) on carrying messages for betrothal, etc. 11

12. On going over a mountain, a fortress, a bridge, or on climbing any lofty place and on going into a subterranean room, into a cave or into a stepped reservoir or well of water 12

13. (*a*) On missing the road, (*b*) on entering a new village or city 13

14. On entering into the heart of a great city .. 21

This sacred prayer is made up of three metrical lines each containing seven words. So, the whole prayer contains 21 words. The names of the 21 books (*nasks*) which formed the ancient Avesta literature are said to have corresponded to the 21 words of this sacred formula. The following

The 21 words of the Ahunavar and the 21 books (nasks) of the Zorcastrians

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is the list of the words that make up this passage and of the names of the books that correspond to them[1] :—

Words of the Ahunavar.	Names of books which correspond to these words.
(1) Yathâ	..Sudkar or Satudgar.
(2) Ahû	..Varshtmânsar or Vahishtmânsar.
(3) Vairyô	..Bago.
(4) Athâ	..Dâmdâd or Duâzdeh Hamâst.
(5) Ratush	..Nâdar or Nâdur.
(6) Ashât	..Pâjako Pâjeh, Pâjam or Pázun.
(7) Chît	..Ratoshtâiti or Ratoshtâid.
(8) Hachâ	..Barish.
(9) Vangheûsh ..	..Kashkisrôb or Kashasrôb.
(10) Dazdâ	..Vishtâsp Yasht or Gushtâspâd.
(11) Mananghô	..Vashtag (Dad or Dadok).
(12) Shyaothnanâm ..	..Chithradâd or Chidrast.
(13) Angheush	..Spend.
(14) Mazdâi	..Bagân Yasht.
(15) Khshathremchâ ..	..Nikâdum.
(16) Ahurâi	..Dubâsrujd.
(17) Â	..Huspâram.
(18) Yim	..Sakâdum.
(19) Dregubyô	..Videvdâd or Vendidâd.
(20) Dadat	..Hâdokht.
(21) Vâstârem	..Stud Yasht.

1 The names of the books and even the order vary a little according to different authorities. The two great compilations of the Rivâyets by Darâb Hormazdyâr and Barzo Kamdin give the names and contents. The Dinkard (Bks. VIII and IX) and the Dini Vajarkard give fuller contents (*vide* S. B. E. Vol. XXXVII). For a brief accoutn of the contents prepared by me, *vide* Mr. Dosabhoy Framji's History of the Parsees, Vol. II, pp. 157-64. *Vide* M. R. Unwala's Riv. with my Introduction pp. 3-4.

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The substance of the Ahunavar prayer.

Though it is a small prayer, scholars differ in their translation of it. The substance of it runs thus :—

As Ahu (Ahura Mazda or the spiritual Lord) is an independent ruler (because He rules) according to Order (*ashât, i.e.*, according to fixed laws), so, should a Ratu, (*i.e.*, the temporal Lord) (rule according to fixed laws). The gift of good mind is for the work of the world for (the sake of) Mazda. He who gives (himself up) as the nourisher of the poor (or he who gives nourishment to the poor) gives kingdom to Mazda (*i.e.*, acknowledges him as king).

The Ashem.

The prayer of Ashem Vohû is next to Ahunavar in importance and sanctity. It is the prayer in praise of *Asha* which can be said to be the watchword of the Zoroastrian religion. According to the Hâdokht Nask (Yasht Fragment XXI), if there is any one prayer, which can be said to be the prayer of praise of all the good creation,—of all the good creation that has for its main principle, *Asha* or Order, —it is the prayer of Ashem Vohû, because it is the prayer which praises Asha, (*i.e.*, Order, Harmony, System, Righteousness, Law). He who praises *Asha* from the inmost of his heart praises God himself. Not only that, but he praises some of the best things of his creation, *e.g.*, water, earth, vegetation, animal creation, etc., in the evolution and growth of which we see Order and Law. The prayers of Ashem and Ahunavar give courage and victory to those who recite them and follow their teachings (Yasht XXI, 4). Such being the efficacy of this prayer which praises Order and Righteousness, its recital on certain particular occasions or periods of one's daily work or life, have greater advantages than its recital at ordinary times. One Ashem Vohû recited at such particular occasions is worth several recited at other ordinary times. For example, it is said that one Ashem Vohû recited at meals is worth ten Ashem Vohûs recited on other occasions. An Ashem recited while going to bed is worth 1,000 Ashems recited at other

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times. An Ashem recited on getting up from bed is worth 10,000 recited at other times. An Ashem recited by a person at the time of his death is worth the price of the whole continent of Khanirath. What is intended to be conveyed is this: If a man has led his whole life in a pious and righteous way, following the path of *Asha, i.e.*, Order, Harmony, Righteouness, Law, and if he can conscientiously recite at the end of his life one Ashem Vohu, *i.e.*, if he can conscientiously say "I have led a righteous (*ashô*) life," then the spiritual wealth of that righteousness is worth the material wealth of Khanirath, which, of all the seven *Keshnars* or regions spoken of in the Avesta, was the best and the richest. On account of this reference to the Ashem Vohû in connection with the end of the life of a man, it is a custom among the Parsees, that when one hears the news of the death of a friend or relation, he recites or mutters in a low voice the Ashem Vohû prayer.

Such being the importance attached to this prayer, it is the second prayer taught to a Zoroastrian child after the Ahunavar. The Ashem Vohû prayer, small though it is, is differently translated by different translators. But the substance seems to be the same. It can be thus translated: Piety is the best good and happiness. Happiness to him who is pious for the best piety.

The prayer of Yenghê Hâtâm.

This is the third of the three short but most important prayers or formulæ of the Zoroastrians. There is hardly a prayer which does not contain this formula. The Gâhs, the Nyâishes, the Yashts, the Yaçna, the Visparad, the Vendidâd all include its recital which in some cases is repeated more than once. Like the two prayers of Ahunavar and Ashem, it is variously translated. It can be translated thus: Ahura Mazda knows (*lit.*, is the knower of), who among the living is the best in prayer through righteousness, (*i.e.*, says his prayer in the best way possible by observing *asha, i.e.*, righteousness). We praise them (those recognized as above by Ahura Mazda) whether male or female.

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CHAPTER XIV.

III.—THE VENDIDÂD CEREMONY.

Meaning of the word Vendidâd. Its divisions. Its place in the Avesta literature.

The word Vendidâd comes from the Avesta word *Vî-daêva-dâta, i.e.*, the Law given against the Daêvas or the evil spirits. The word is *Javid-shedâ-dâd* in the Pahlavi. It is *Jud-div-dâd* in Persian. It is so called, because a large part of it contains rules, regulations and instructions, as to how to withstand best, the evil influences of the Daêvas, *i.e.*, of all evil spirits or forces that lead to the impurity and decay both of body and mind. A part of it may be called the sanitary code, and a part, the criminal code of the ancient Iranians. The divisions or chapters of the different parts of the Avesta are known by different names. The chapters of the Yashts are known as *Kardâs* (Av. *Kareta*) or sections. Those of the Yaçna are known as *Hâs* (Av. *hâiti*). But the chapters of the Vendidâd are known as *pargards* or *fargards*, (para-karêta, a greater section), a word which corresponds exactly, as Dr. Haug points out, to '*pericope*,'[1] *i.e.*, sections. The Vendidâd has 22 chapters in all. The first chapter seems to be very old.

According to the Dinkard (Book VIII),[2] the Vendidâd formed the 19th book of the 21 books (*nasks*) which contained the whole of the Avesta literature of ancient times. It corresponded with the word 'Dregubyo' in the Ahunavar prayer, the 21 words of which are, as said above, believed to have corresponded with the 21 books. Some of the Rivâyets take it to be the 20th book in the list corresponding with the word '*dadat.*' Of the three groups in which the *nasks* are divided,—the *gâsânic*, the *dâtîk* and the *Hadhamanthrik*,—the Vendidâd belongs to the second group, *viz.*, the *dâtîk* or the

1 Essays, 2nd ed., p. 225.

2 S. B. E. Vol. xxxvii., p. 7 n. 3, Chap. i. l 8-12.

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groups of books containing Zoroastrian laws, rules and regulations on religious, sanitary, social and other matters.

The Vendidâd ceremony. Preliminary preparations for the performance of the Vendidâd ceremony.

Two priests participate in the performance of the Vendidâd ceremony. They must be those who have observed the great *Khub*. Again, the Vendidâd proper is preceded, as in the case of the Yaçna, with the *paragnâ*. The ceremony is performed in the Ushahin Gâh, *i.e.*, at midnight after 12 o'clock. In the case of the Vendidâd performed for the Nirangdin ceremony, a part of the *paragnâ* ceremony is performed in the preceding afternoon in the Uziran gâh. It is the Zaothra ceremony, *i.e.*, the ceremony for preparing the consecrated *Zaothra* or *Zor* water that is so performed in the preceding afternoon.

The celebration of the ceremony. The order of recital.

The celebration of the ceremony consists of the ritual of its 22 chapters, not successively but with additions of the different chapters of the Yaçna and the Visparad. The Vendidâd thus formed is known as the 'Vendidâd Sadah.' As far as the ceremony or the recital itself goes, most of it is performed during the recital of the Yaçna and the Visparad chapters. The following list describes how the different chapters of the Vendidâd are recited with those of the Yaçna with some sections here and there omitted and the Visparad during the ritual.[1]

1. Yaçna, Hâ I, 1 to 8.
2. Visparad, Kardeh I, complete.
3. Yaçna, Hâ I, 10 to Hâ II, 8.
4. Visparad, Kardeh II, complete.
5. Yaçna, Hâ II, 10 to Hâ XI, 8.

1 *Vide* K. R. Cama's Zarthusht Nameh, 1st Edition, p. 194. *Vide* Ervad Tehmuras's Yazashna bâ Nirang. Therein, in the Visparad portion, the portions of the Yaçna as interspersed are given in brief.

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6. Visparad, Kardeh III, 2—5.
7. Yaçna, Hâ XI, 9 to 15.
8. Visparad, Kardeh III, 6 to Kardeh IV.
9. Yaçna, Hâ XI, 16 to Hâ XIV.
10. Visparad, Kardeh, V.
11. Yaçna, Hâ XV.
12. Visparad, Kardeh VI.
13. Yaçna, Hâ XVI to XVII.
14. Visparad, Kardeh VII to VIII.
15. Yaçna, Hâ XVIII to XXI.
16. Visparad, Kardeh IX.
17. Yaçna, Hâ XXII.
18. Visparad, Kardeh X to XI.
19. Yaçna, Hâ XXIII to XXVII.
20. Visparad, Kardeh XII.
21. Vendidâd, Pargards I to IV.
22. Yaçna, Hâ XXVIII to XXX.
23. Visparad, Kardeh XIII.
24. Vendidâd, Pargards V to VI.
25. Yaçna, Hâ XXXI to XXXIV.
26. Visparad, Kardeh XIV.
27. Vendidâd, Pargards VII to VIII.
28. Visparad, Karedh XV.
29. Yaçna, Hâ XXXV to XLII.
30. Visparad, Kardeh XVI to XVII.
31. Vendidâd, Pargards IX to X.
32. Yaçna XLIII to XLVI.
33. Visparad, Kardeh XVIII.
34. Vendidâd, Pargards XI to XII.

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35. Yaçna, Hâ XLVII to L.
36. Visparad, Kardeh XIX.
37. Vendidâd, Pargards XIII to XIV.
38. Yaçna, Hâ LI.
39. Visparad, Kardeh XX.
40. Vendidâd, Pargards XV to XVI.
41. Visparad, Kardeh XXI to XXII.
42. Vendidâd, Pargards XVII to XVIII.
43. Yaçna, Hâ LII to LIII.
44. Visparad, Kardeh XXIII.
45. Vendidâd, Purgards XIX to XX.
46. Yaçna, Hâ LIV.
47. Visparad, Kardeh XXIV.
48. Vendidâd, Pargards XXI to XXII.
49. Yaçna, Hâ LV to LXXII.

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CHAPTER XV.

IV.—BÂJ CEREMONY.

The derivation of the word is doubtful. (*a*) Some derive it from the Avesta word *vach* (Sans. *vâch*, Lat. *vox*) meaning word or speech. So, the word Bâj means, certain words or prayers religiously recited in honour of particular beings, such as the *yazatas* or angels and the *Fravashis* (*Farohars*) or the guarding spirits of the living or the dead. (*b*) Perhaps, it is the Persian باژ *or* باج *bâz* or *bâj* which means a tribute. In the Bâj ceremony and prayer, certain things which serve as representations or symbols of the different kinds of creation, such as animal creation, or vegetable creation, are submitted as offerings. So these offerings are, as it were, a tribute to the g yrloof the particular *yazata* or heavenly being, or to the memory of a particular dear departed one. Ordinarily, the word Bâj has several significations in the religious phraseology of the Parsees. They are the following :—

The derivation, literal meaning and different significations of the word Bâj.

I. The anniversary of the death of a person, when the Bâj ceremony is generally performed.

II. The offerings of sacred bread, fruits, etc., submitted during the recital and celebration of the Bâj.

III. A peculiar suppressed muttering tone in which some prayers are recited, or in which conversation is held on certain religious or solemn occasions when a kind of Bâj is recited.

IV. A certain class of prayers recited on particular occasions with certain formalities.

We will now speak of these different significations. Bâj is the name of one of the liturgical services which form the funeral services after one's death. The first three days after death are the principal days when these ceremonies are performed

I Bâj, the anniversary of one's death.

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After this period of the first three days, the principal occasions during the first year after death are, as referred to in the Pazend Dibâcheh of the Afringâns, the following :—1. Chehârum, or the Fourth day. 2. Dehûm, or the Tenth day. 3. Sirouz, or the Thirtieth day. 4. Sâlrouz, or the Anniversary.

During the first year, the Bâj ceremony is performed every month on the rôz or the day of the month of the death of the deceased and the day is known as *pehlâ mahinâni Bâj*, *bijâ mihinâni Bâj*, *i.e.*, the first month's Bâj, the second month's Bâj, and so on. After the first year, the Bâj ceremony is generally performed on every succeeding anniversary, which anniversary is known as the Bâj of the deceased. Just as an Englishman would say, "To-day is the fifth or sixth anniversary of the death of A or B," a Parsee would say, "To-day is the fifth or sixth Bâj of A or B." At times, he would speak a little more definitely and say, "To-day is the Bâj of the fifth or sixth year of A or B." It is considered to be the duty of the son or the nearest heir to perform the Bâj ceremony in honour of the deceased person. The name of the deceased person is recited in the Bâj prayers.[1] The name of the person who gets the ceremony performed is also recited as *Farmâyashnî*, *i.e.*, as that of the person giving the *Farmân* or the order to get it performed. At times, persons in their life time, or by their wills, set apart certain sums, out of the interest of which such ceremonies known as the *Bâj-rozgâr* ceremonies are performed. There are cases known of deceased persons whose Bâjs have continued to be performed, *i.e.*, whose death anniversaries have been religiously celebrated every year, for more than hundred years. In the case of some great worthies who have done yeoman's service to their towns, their Bâjs or death anniversaries are celebrated by public subscriptions. For example, the anniversaries of the deaths of Dastur Meherji Rânâ and of Desai Khorshedji of Naosari are

1 *Vide* above, p. 81. 'Funeral Ceremonies' for the form of the recital.

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observed with religious Bâj ceremonies by their townspeople even now, about 300 years after the death of one and 150 years after the death of the other person. After the ceremonies, solemn dinners are held in which the subscribers participate.

II. Bâj, the offerings made for the celebration and recital of the Bâj.

In the celebration of the Bâj, certain offerings are necessary. These offerings, when placed in an utensil or vessel, are also called a Bâj. The utensil containing the offerings is called the Bâj of the particular deceased whose funeral ceremonies are performed. For example, suppose that a certain day is the anniversary of the death of more than one person. Then for each such person, such vessels with offerings are prepared. Then each of the vessels containing these offerings is said to be the Bâj—or, to speak more correctly, the vessel containing the Bâj—of A, B or C as the case may be.

The requisites of a Bâj.

The most essential requisites of the Bâj, *i.e.*, of the offerings are (*a*) the Darun, or the sacred bread, (*b*) some kind of fruit, (*c*) some kind of animal production.

(*a*) Of the Darun or the sacred bread, we have spoken at some length in the description of the Yaçna ceremonies.[1] The Rivâyets say that each of the named Daruns, *i.e.*, the sacred breads with the sacred marks, must be about 31 *tânks*[2] in weight, and each of the un-named Daruns or Farshasts, *i.e.*, the sacred breads without the sacred marks, must be about 33 *tânks*.

(*b*) As to fruit, it is generally the practice to place in the Bâj some fruits of the season. In India, where plantains or bananas are plentiful and are obtainable throughout the whole of the year, they form an essential requisite. One plantain or banana is placed in each Bâj. Ordinarily, it is believed that for the poor or for those who cannot afford much, one or two dates

1 *Vide Darun* in the Yaçna ceremony. *Vide* above, p. 296.

2 72 tânks make one *seer*.

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or a few grains of the pomegranate are sufficient as representative of the offering of the vegetable creation of God.

(*c*) As to some products of the animal creation, in India, an egg is considered to be an essential as easily obtainable. But for those who cannot afford, a very small quantity of ghee or clarified butter as representing an offering of the animal creation of God is sufficient.

III. The recital or utterance in a suppressed tone known as Bâj.

In the Parsee prayers there are several portions which are recited not in the ordinary tone but in a suppressed tone. The mouth is shut and the utterance is given expression to in a suppressed tone. The tone under these circumstances is generally nasal. This kind of expression is often referred to by Firdousi as 'Zamzamê.'

(*a*) The Parsee prayers are mostly in the ancient Avesta language, but latterly some portions in the later Pazend language are added. These Pazend portions when they occur in the beginning or at the end of an Avesta prayer are recited in the ordinary way, but when they occur in the midst of long Avesta prayers, they are recited in a suppressed tone and are then said to be recited *in Bâj*. In the case of such Pazend portions, the prayer-books say in brackets "*Bâj ma bhanvun*," *i.e.*, to recite in Bâj, *i.e.*, in a suppressed tone.

(*b*) Again when a person is reciting a long prayer and if he has unavoidably to say something for business, he speaks in Bâj or in a suppressed muttering tone. For example, the celebration and recital of the Vendidâd lasts from midnight to about 6 or 7 in the morning. If, in the midst of this ceremony, the priest has to ask for something or say something, he has to do so in Bâj.

(*c*) Not only during prayers but on other occasions when one has recited a Bâj (*Vide* below, the fourth signification of the word) if he has to say something, he must say that in Bâj. For example, if one has recited a Bâj for meals, *i.e.*, said

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grace before meals, he is not to speak anything unless it be in Bâj, *i.e.*, in a suppressed tone. After taking his meals, he finishes the Bâj. It is after this finishing prayer that he can speak in the ordinary way.

IV. The Bâj, or Bâj prayers recited on particular occasions with certain formalities.

The principal signification of the word Bâj is a certain class of prayers known as Bâjs and which are recited on different occasions with certain formalities, great or small. Some of these Bâjs are recited only by the priests observing the Bareshnum and the Khub. The others are those that can be recited even by the laymen. So we will divide these Bâjs into two classes.

(A) Bâjs recited by the priests with offerings as a part of their Liturgical service.

(B) Bâjs recited on smaller occasions without any offerings.

(A) Bâjs recited by priests observing the Bareshnum, etc.

The Bâjs of this class are the principal Bâjs.

The principal occasions—though not the only occasions—on which they are recited are the Bâj days, *i.e.*, the anniversaries of the deaths of persons. The necessary formalities or conditions required for this class of Bâjs are the following :

(*a*) They must be recited by priests, holding the Bareshnûm and qualified with a Khub.

(*b*) They must be recited over a Bâj or a collection of certain offerings such as Daruns or sacred breads, fruit, water, milk-product, such as ghee or clarified butter.

(c) Fire burning in a vase with sandal-wood and frankincense is essentially necessary during their recital.

(*d*) They must be recited in a specially enclosed place ; for example, in the Yazashna-gâh of the temples or when in a private residence, in a place specially cleaned, washed and enclosed in '*pavis*.'

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Requisites of this class of Bâjs.

The following are the requisites which the priest must have before him within the *pavis* or an enclosed space.

1. Âtash or fire burning in a vase, with *aesma* and *bui*, *i.e.*, sandal-wood and frankincense.

2. Âp or water made *pâv*, or ceremoniously pure.

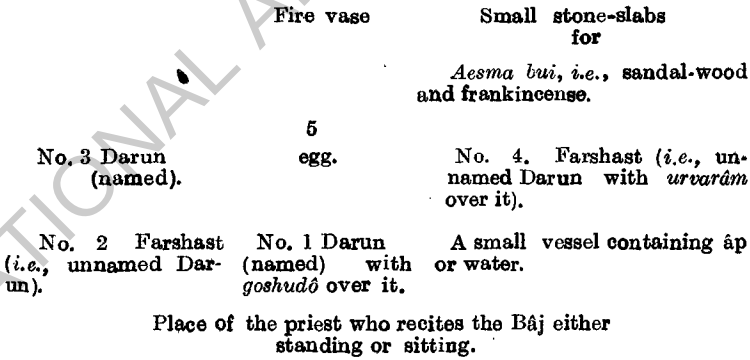
3. Daruns or sacred breads. The number of these Daruns are four in the case of all Bâjs but six in the case of the Bâj of Sraôsh. Half of this number are *nâm pâdelâ*, *i.e.*, named or marked with nine marks in their preparation and half *vagar nâmnâ*, *i.e.*, unnamed or unmarked.

4. Urvarâm, or a few grains of the pomegranate.

5. Goshûdo, (gâush hudhâo), *i.e.*, ghee or clarified butter.

6. An egg.

The following figure shows the respective places where the requisites are placed within the enclosed *pâvi* : The requisites numbered 1 to 5 are placed in a tray or vessel.


Fire vase
Small stone-slabs for
Aesma bui, i.e., sandal-wood and frankincense.
5
egg.
No. 3 Darun (named).
No. 4. Farshast (i.e., unnamed Darun with urvarâm over it).
No. 2 Farshast (i.e., unnamed Darun).
No. 1 Darun (named) with goshudô over it.
A small vessel containing âp or water.
Place of the priest who recites the Bâj either standing or sitting.

Chapters recited in the great Bâj.

Chapters three to eight of the Yaçna are known as Sarosh-Darun. They are so called because certain selected portions of these are recited in the celebration of the Bâj for the consecration of the Darun. At first, an introductory prayer in Pazend which is

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known as the *Dibâcheh* is recited. Therein, the name of the person—either living or dead—for whose *naiyat, i.e.*, for whose intention or purpose the ceremony is performed, is mentioned. The name of the particular *Yazata* or angel in whose honour the Bâj is recited is also mentioned in the Dibâcheh. After the recital of the Dibâcheh, the chapters of the Sarosh-Darun are recited. During the recital of the eighth chapter, the priest makes the *Darun-châshni, i. e.*, partakes of the sacred bread consecrated by him. He partakes of it five times in small bits.

Different kinds of the liturgical Bâj.

There are different kinds of the Bâj, recited by the priest as a part of the liturgical service. The chapters of the Yaçna recited are mostly the same, but the difference arises from the difference in the Beings in whose honour the ceremony is performed. The following is the list of the different Bâjs as given in Parsee books of ritual :

1. Bâj of *pânch tâi* or five wires of Barsam.
2. Bâj of Sraosha.
3. Bâj of the Farestâ or Firashtâ.
4. Bâj of Pantha Yazata.
5. Bâj of Neryosang Yazata.
6. Bâj of Haptorang.
7. Bâj of Agrêras.
8. Bâj of Vanant.
9. Bâj of *roz* Aspandâd and *mâh* Farvardin.
10. Bâj of *roz* Khordâd and *mah* Farvardin, or Khordâd Sâl.
11. Bâj of Jashan-i-Tiryân. Roz Tir mâh Tir.
12. Bâj of Jashan-i-Meherangân. Roz Meher mâh Meher.
13. Bâj of Jashan-i-Âbângân. Roz Âbân mâh Âbân.
14. Bâj of Jashan-i-Âdargân. Roz Âdar mâh Âdar.
15. Bâj of Farvardiân. Roz Farvardin mâh Âdar.

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16. Bâj of the Disâ, (*i.e.*, the anniversary of the death) of Zoroaster. Roz Khorshed mâh Deh.
17. Bâj of Jashan-i-Bahmanyân. Roz Bahman mâh Bahman.
18. Bâj of Avardâd Sâl-gâh. Roz Khordâd mâh Aspandâd.
19. Bâj of Din Beh Marespand. Roz Marespand mâh Aspandâd.
20. Bâj of Ardâfarosh, *i.e.*, of all the Fravashis or Farohars.
21. Bâj for the performance of the Khub in the Gâthâ days.
22. Bâj of Gâthâ, (or the Intercalary) days.
23. Bâj of Chehârum ni Bâmdâd, *i.e.*, the Bâj to be recited at dawn on the fourth day after death.
24. Bâj of Mino Râm for the *jindeh ravân* of the survivor of a married couple to be recited on the dawn of the fourth day after the death of any one of the two.
25. Bâj of the Gâhambâr.
26. Bâj of the Haft Ameshâspand or the seven Archangels
27. Bâj of Sirouzeh.
28. Bâj of Nao Nâbar, *i.e.*, the Bâj recited by the Nâvar or the new initiate into priesthood.
29. Bâj of Rapithavin.
30. Bâj Shehan.

We will shortly describe these different Bâjs and their occasions.[1]

1. Bâj of Pânch tâi.

This Bâj is so called, because, in its recital, five *tâis* or wires of Barsam (*vide* Barsam ceremony) are used. It is recited by the priests for the performance of the small *Khub*, the celebration of which is required for the ceremony and recital of all the Bâjs and of the Yaçna, etc. The Barsam tied for the performance of this Bâj is not

[1] *Vide* my Paper on "The Ketâb-i-Darun Yashten" in the Journal of the K. R. Cama Oriental Institute No. 1, for some other Bâjs.

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used for the performance of any other Bâj for which the Barsam must be freshly tied. The Barsam tied by a priest, who has performed the small *Khub* with this Bâj of five wires, can be used for the recital of three more Bâjs. The Barsam tied by a priest with the great *Khub* of Mino-Nâvar can be used for the recital of nine Bâjs. For the recital of more Bâjs than nine, the Barsam must be freshly tied with its ceremonial.

During the recital of this Baj, the Pazend Dibachê of Humata, Hukhta, Hvarshta, wherein, the name of the person—living or dead—for whom it is recited is mentioned, is repeated thrice. At the end, after the recital of Hâ V III, 4, the priest makes the '*châshni*' of the Darun or the sacred bread, *i.e.*, eats a small part of it. The *châshni* (*i.e.*, the tasting of the bread by the priest) forms an important part of the Bâj. In the case of this Bâj, the *châshni* is made five times. 1. At first, a small bit of Darun No. 1 (*Vide* figure above) with a little *goshudô* or ghee, is eaten. 2. Secondly, a bit of the Farshast No. 2 with a little *goshudô* (from No. 1) is eaten. 3. Thirdly, a bit of the Darun No. 3 with a little *goshudô* and with a little âp, *i.e.*, water, (*i.e.*, being dipped a little into the vessel of water) is eaten. 4. Fourthly, a bit of the Farshast No. 4 is similarly eaten. 5. Fifthly, a little of the *goshudô*, *urvar* and *âp* is eaten.

Other members of the congregation, if any, afterwards partake of the *châshni*. The sacred bread and other things are passed round for all to take a bit for *châshni*.

(2) Bâj of Sraôsha.

While in the recital of all other Bâjs four Daruns or sacred breads are used, in the recital of this, six are used, half of which are 'named,' *i.e.*, marked with nine marks made with the recital of the words Humata, Hukhta, Hvarshta, (*i.e.*, good thoughts, good words and good deeds), and half 'unnamed.' The three 'named' ones are arranged on the left-hand side in a tray and the three Farshast or unnamed on the right-hand side. The first one, *i.e.*, the one nearest to the priest in the left-hand row carries over it the *goshudô* or the ghee, *i.e.*, the clarified butter. The last one, *i.e.*, the one furthest from the

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priest in the right-hand row carries over it the *urvarâm*, (*i.e.*, some product of the vegetable world) represented generally by a few grains of the pomegranate or a date. The recital of the Bâj of Sraosha generally concludes the recital of all Bajs. It is generally recited in all the Gâhs or the five periods of the day during the first three days after death in the name of the deceased. In its recital, the Pazend Dibâchê is recited twice. In the case of the Sraosh Bâj, as there are six sacred breads instead of four as in the *Pânch tâi* and other Bâjs, the officiating priest makes the *châshni*, (*i.e.*, partakes of the offered sacred bread, etc.,) seven times instead of five as in the other Bâjs. The two additional *châshnis* are of the two additional Daruns, one of which is 'named' and the other 'unnamed' (Farshast). This Bâj of Sraosha is also recited for the consecration of *gehâns* or the iron-biers. At times, on the death of a person, his relations wish that a new bier may be provided. They get this bier consecrated before being used. That consecration is effected with this Bâj.

According to an old custom still prevalent, the contents of the Sraosha Bâj, *i.e.*, the offerings of sacred bread, fruit, etc., offered in this Bâj, are taken by the priest as a part payment in kind of his fees.

(3) Bâj of the Fareshtâs.

This Bâj is recited in honour of the 33 *Fireshtês* (فرشته *i.e.*, *Yazata* or angels). The recital of the Bâj for each of these 33 *Yazatas* is the same (a large part of the Yaçna, Hâ III to VIII) except in the following points :—

(*a*) The Pazend Dibâchê of Humata, Hukhta, Hvarshta is recited twice (once in the very beginning and for the second time, after Hâ VII, 25) in the case of the Bâjs of all the *Yazatas*, but in the case of the Bâjs of those *Yazatas*, (*e.g.*, Daêpâdar, Daêp-Meher, Daêpdin) in whose *Khshnuman* the formula of *Vispaeshâm Yazatanâm* occurs, it, as in the Bâjs of *Pânch tâi* and Ardâfarosh, is to be recited thrice (the third being recited with the *Kardeh* of *staomi zbayemi* just before the recital of Hâ VII).

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(*b*) The *Khshnuman* for the Bâj of each *Yazata* varies. The small *Khshnumans* recited in Hâs III, IV, VI and VII are taken from their respective *Khshnumans* in the smaller *Sirozeh*. The larger Khshnumans recited once in Hâ VI are taken from their respective *Khshnumans* in the larger *Sirozeh*.

(4) Bâj of Pantha Yazata.

The word 'pantha' is Av. 'Pathan' (Sanskrit *panthan*, German *pfad*, English *path*). In the Khorshed Nyâish (s.8) a straightforward road or path is considered as an object of praise (pathâm khâstâitîm yazamaidê). The word is figuratively used for a course of life and for prescribed rules for that course of life as in the case of the English word 'path.'[1]

Now a good spirit or a heavenly being was supposed to guide this path. From this idea, there was one step more, and it was supposed, that some heavenly spirit or guide, guided all our movements even in our ordinary roads of travels, if one moved on straight and straightforwardly.[2]

So, this Bâj of Pantha Yazata or the angel presiding over paths and roads was recited on an occasion when one went on a long journey, so that God may guide his movements. It is rarely recited now.

Bâj of Nairyosang Yazata.

Nairyosang is the name of a Yazata. He is the messenger of God. He presides over a particular fire or a kind of vitality supposed to live in the navel of kings. He seems to resemble the Narâshâns of the Vedas who also is a messenger of God and is also the name of a fire. As he presides over a kind of fire, he has some connection with the phenomenon of Light, and as such he is the *collaborateur* of Mithra, the angel of Light. The Bâj under consideration is recited in honour of this *Yazata*. It is not recited now, but seems to have been recited in old times on rare occasions.

1. Cf. "He marketh all my paths," Job xxxiii, 11; "Hold up my goings in thy paths," Psalm xvii, 5.

2. Cf. "All the paths of the Lord are mercy and truth unto such as keep his covenant and his testimonies," Psalm xxv, 10

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Bâj of Haptorang.

Haptorang is the Avesta Haptôiring of the *yashts* (VIII, 12; XII, 28; XIII, 60). It is the name of a heavenly body. Dr. West thinks it to be Ursa Major. It is associated with Tishtrya (Sirius), Vanant (Vega), and Satvas (Canopus[1]). It has great influence on the waters of the northern seas (Bundehesh, Chap. XIII, 12). It is the Saptârashayahi of Pânini. The *yazata* presiding over it guards, with 99,999 Farohars or good guiding spirits, the gates of hell and prevents the 99,999 demons residing there from escaping into the world to do harm to the good creation. This Bâj is not recited now. It seems to have been recited in former times when people had greater faith in astrology.

Bâj of Agreras.

Agrêras is the Agraêratha of the Avesta (Yasht XIII, 131; IX, 22; XIX, 77). He is the Agraêrâd of the Bundehesh and Agriras of Firdousi. He was the brother of the Turanian king Afrâsiâb and of Karsevaj, the Machiavelli of ancient Iran. It appears from the Shâhnâmeh and from the Bundehesh, that when Afrâsiâb shut up Minocheher, the king of the Persians, in the mountains of Pâdashkhvârgar and reduced them to straitened circumstances, Agriras, though a brother of Afrâsiâb, the enemy, like a kind, honest and straightforward man, prayed for the release of the Irânian king, and his army. He helped them to free themselves from their confined position in the mountains. Afrâsiâb is said to have killed his brother Agrêras for thus helping his enemy. Firdousi places this event in the reign of Naodar. (*Vide* the word Agraêratha in my Dictionary of Avesta Proper Names, pp. 7—10). For this exceptional service, Agrêras was considered to be one of the saintly worthies of ancient times, and, though a non-Iranian, was canonized in the saints' calendar of the Farvardin, Yasht. Now, though the Parsee books of the Zoroastrian rubric give in the list of the Bâjs, a Bâj

1 *Vide* Mr. M. P. Khareghat's paper on "The Identity of some Havenly bodies" in the Sir J. J. Z. Madrassa Jubilee Volume (pp. 116-58.)

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in the name of this Turanian saint, it cannot strictly be called a Bâj, because there is no separate *Khshnuman* in his name. The Bâj enjoined to be recited as the Bâj of Agrêras is simply the ordinary Bâj of Ardâfarosh, with the instruction, that the name of Agrêras may be recited in the place where the names of the departed ones are recited.

The reason for a Bâj connected with his name as given in the list of the book of rubrics seems to be, that in former times, on exceptional occasions, perhaps people celebrated the anniversary of his death or celebrated the Bâj of Ardâfarosh in his honour in the fulfilment of a vow for a particular object. We have a recent instance of this kind. About 139 years ago, (in 1783), a Parsee of Broach named Homâjee Jamshedji was hanged by the British Government for the murder of a Parsee lady. The cause of the dispute which ended in the death of the lady arose from the controversy of the *Kabiseh* or the intercalary month which had produced a great schism among Broach, Surat and Bombay Parsees. Many a people considered Homajee to be innocent and to be a saintly person. So, even now, there are several persons who, on the anniversary of his death, celebrate his Bâj, *i.e.*, get the Bâj of Ardâfarosh recited in his honour with his name. Some take a vow, that if they would succeed in such and such an object of their life, they would get his Bâj celebrated.

(8) Bâj of Vanant Yazata.

Vanant, according to the Avesta, is the name of a star (Yasht XX, 1). It is supposed to be the star Vega. According to the Bundehesh, (II, 7) at the end of summer, it was a southern star. It is an associate of Tishtrya (Sirius). It has an Yazata of the same name presiding over it. This Yazata observed a watch over the Elbourz mountains. It enabled the Sun, Moon, and other heavenly bodies to move undisturbed in their movements. With Tishtrya who presided over rain, it had some influence over rain. It was supposed to have a special influence in withstanding the evil influences of the Devs or the evil spirits. To emphasize

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this belief, the priest, while reciting its *Khshnuman* (vanantô stâro mazdadhâtahê aôkhtô nâmanô yazatahê) in this Bâj, strikes a stick over a stone, thereby showing that the evil influences may be struck and annihilated. In the recital of this Bâj, the priest makes five *châshnis* as in the case of the Bâj of the five wires (Pânch tâi) of Barsam and of other Bâjs (except that of Sraosh), but with this difference, that four of the *châshnis*, instead of being made from the four sacred breads, are made from only two of the breads—one named and the other unnamed (*farshast*). This Bâj is recited only on *roz* Hormazd *mâh* Farvardin, *i.e.*, on the New Year's Day. In the recital, the *farshast* is required to be lifted up and then lowered and then turned round in all directions (Dasabhoy Kawasji's Avesta Bk. II. p. 184).[1]

The ceremony of *Vanôt Kâpvi*, connected with this Vanant.

There is a ceremony known as *Vanôt Kâpvi*, *i.e.*, to cut the Vanôt, which is connected with the name of this Vanant Yazata, whose Bâj is under consideration. The word Vanôt is the modern corrupted form of Vanant. By the name Vanôt is meant a Darun or sacred bread prepared and consecrated in the name of the Yazata. A priest takes, *i.e.*, recites the particular Bâj known as *Vanôt ni Bâj*. It consists in the recital of the ordinary Pazend prayer of "Pa nâm-i-Yazdân" with the *Khshnuman* of Vanant. After reciting the larger Khshnuman, the priest recites an *Yathâ Ahu Vairyô* and divides the bread with a knife into four parts. For each bread that he has cut, he recites an *Yathâ Ahu Vairyô*. Having done so he finishes the Bâj. This ceremony is also performed on the New Year's Day. The Darun of Vanôt differs from other Daruns in this that it is sweetened a little. That the prayers and ceremony connected with the Vanant Yazata were believed to have a charm-like effect in withstanding the influence of evil spirits

1. Cf. The Christian ritual, wherin also the sacred bread is lifted, lowered and turned.

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or mischief-making bodies, is shown by the fact that a part of the recital of the Vanant Yasht, which can be recited even by a layman, is accompanied by a clapping of hands, once, twice, and thrice, to emphasize thereby that the evil influences are struck, beaten and annihilated.

Bâjs of other Jashan days. Bâjs from No. 9 to No. 22.

The other Bâjs, from Bâj No. 9 to Bâj No. 22 require no particular mention, except this, that they have their own particular *Khshnumans*. The Bâj of the day known as *Zarthosht no diso*, *i.e.*, the anniversary of the death of Zoroaster (Roz 11th Khorshed of the 10th month Deh), though named as a separate Bâj (No. 16) in the list of Bâjs given in the Parsee books of ritual and rubric, is not strictly speaking a separate Bâj. The Bâj recited on that day is the Bâj of Ardâ Farosh recited in honour of the dead. The name of the Prophet is mentioned therein as that of the person in whose honour it is recited.

The Bâj of Ardâ Farosh (No. 20.)

The Bâj of Ardâ Farosh in the above list requires a little explanation. The word Ardâ in Ardâ Farosh is the later form of *asha* (*cf.* Asha-vahisht and Ardi-behest) and Farosh is the later form of Fravashi. So Ardâ Farosh is the later form of "*ashaonâm Fravashinâm*," *i.e.*, the Farohars or the guiding spirits of the holy. Hence the Bâj of Ardâ Farosh is the Bâj in honour of the Fravashis or the Farohars, *i.e.*, the spirits of the departed ones. The liturgical services in honour of the dead, whether the Yaçna, the Vendidâd, the Afringân, or the Bâj, are celebrated with the *Khshnuman* of Ardâ Farosh which is the *Khshnuman* of Farvardin, the 19th Yazata. The chapters of the Yaçna recited in this Bâj are the same as in other Bâjs, but the Pazend Dibâchê of Humata Hukhtâ Hvarshtâ, wherein the name of the deceased person is mentioned is, instead of being recited twice as in the case of all the Bâjs, is repeated thrice as in the case of the Bâj of *Pânch tâi* and of the Bâj in whose *Khshnuman* the formula of *Vispaeshâm* occurs. The third Dibâchê is repeated with the additional recitals

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of the prayer of *staomi zbayemi* (Yaçna, Hâ XXVI), which is a special prayer in honour of the dead and which is known as *Satum no kardô*, i.e., the section or chapter of Satum or the prayer for praising the dead. (*Vide* below for the Satum).

Bâj of Chehâram ni Bâmdâd (No. 23).

The dawn (Bâmdâd) of the fourth day (chehâram) after one's death is held to be the most important occasion in connection with the funeral ceremonies of the dead. The soul of the deceased is believed to hover for the first three days in the precincts of the world. It is at the dawn of the fourth day, that it passes away, out of the precincts of this world, to the other world. While so passing away, the soul is judged by Meher Dâver, *i.e.* Meher the Judge. So, this is considered to be the most important occasion for the recital of the Bâj. Four Bâjs are recited on this occasion, *i.e.*, in the Ushahin Gâh or after midnight of the third day. They are the following:

1. The Bâj of Rashnê Astâd, *i.e.*, with the joint *Khshnuman* of the Yazatas Rashnu and Astâd, who help Meher in his work of justice. Rashnu presides over Truth and Justice. According to the Mino-Kherad, he holds the balance of justice in his hand. Astâd presides over Truth.

2. The Bâj of Râm. The Yazata Râm presides over air and over ethereal substance. The soul now passes to the other world through the ethereal sphere of space. The Yazata Râm also presides over *Râmashni* or joy. So, the occasion being that of the transition for the soul, and therefore mournful for the survivors, the words *Râmnô Khâstrahê* which refer to his function of spreading joy is omitted when the Bâj of Râm Yazata in honour of the dead is recited on this occasion. They are recited on other occasions after the third day.

3. The Bâj of Sraosha or the angel who protects and guards the souls of all persons whether living or dead.

4. The Bâj of Ardâ Farosh.

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These four Bâjs are generally, though not always, repeated with the name of the partner of the deceased, *i.e.*, with the name of the husband, if the deceased is a woman, or of the wife, if the deceased is a man. The ceremonies of the first four days are generally performed for both members of the married couple, whether the other partner is living or dead. It is then spoken of as "*Jodâ ni Kriya*," *i. e.*, the ceremonies of the (married) pair.

Bâj of Gâhambâr (No. 25). This Bâj is recited only on the occasions of the six Gâhambârs—or season festivals.

Bâj of Sirouzâ. Sirouza means thirty days. It is so called, because, therein all the thirty (*si*) Yazatas which preside over each of the thirty days (*roz*) of the month are invoked in the words of their respective *Khshnumans*. This Bâj is recited on the thirtieth day after one's death, and on the days preceding the day which finishes the periods of six months and a year after one's death. It is also recited by the new initiate into the priesthood, the Nâvar, on the third of the last four days when he officiates at the completing ceremony.

Bâj of Nâvar. This is recited by the Nâvar or the initiate into priesthood in the afternoon of the first of the last four days when he officiates at the ceremony of the concluding days.

Bâj of Rapithavin. This is so called, because it is recited on the Rapithavin day, *i.e.*, the third day, Ardibehesht, of the first month of the year.

Bâj of Shehan. The word *Shehan* comes from *Shêh* or *Shâh*, *i.e.*, king. It means royal. It is rarely recited now. It was recited formerly on very rare occasions when any great calamity or difficulty was believed to have overtaken the king, the community or the country. Its recital is longer than all other Bâjs because it is recited with two repetitions of the Khshnuman of Sirouzâ, two of that of Sraosha, and two of that of Ardâfarosh.

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(B) Bâjs recited on smaller occasions.

Now we come to the second class of the Bâjs—the Bâjs that are recited on smaller occasions. They are recited without any offerings and some of them are recited even by the laity. While the recital of the Bâjs of the first class (A) takes from about a quarter of an hour to half an hour, the recital of the Bâjs of this second class (B) takes from half a minute to five minutes.

The following is a list of some of the smaller Bâjs recited on different occasions :—

(1) Bâj or prayer of grace to be said before meals.

(2) Bâj to be recited when answering calls of nature.

(3) Bâjs for consecrating certain things used for ceremonial purposes.

(4) Bâj for bathing.

We will speak of some of these smaller Bâjs.

(1) Bâj or prayer of grace recited at meals.

There are three kinds of *Jamvâni* Bâj or prayers of grace recited before meals.

(*a*) The great Bâj with the Barsam.

(*b*) The great Bâj without the Barsam.

(*c*) The small Bâj recited at ordinary meals.

(*a*) The great Bâj with the Barsam.

This Bâj rather belongs to the Bâjs of the first order A, but we speak of it under this head for the sake of conformity with the other Bâjs of meals.

The priests who observe the *Khub* for the performance of some great liturgical services, as the Yaçna or the Vendidad, have to say this great liturgical Bâj referred to above before taking their meals. It consists of the recital of a large part of chapters III to VIII of the Yaçna with the Dibâche. The recital is the same as that of the first kind of Bâj which is recited as a part of the liturgical service. It is recited with the Barsam. The priests who observe the *Khub* cannot even drink

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water without reciting this great Bâj. When there are several priests who observe the *Khub*, each and all of them need not recite the whole of this Bâj. One of them recites the whole and the others join him at the end at the recital of the 8th chapter of the Yaçna, wherein the officiating priest makes the *châshni*. They participate in the *châshni* and then take their meals. This Bâj is recited in a separate place enclosed in *pâvis*.

(b) The great Bâj without Barsam.

This Bâj is recited by the priests with their meals before them. It is a short recital lasting for a few minutes. It is recited at solemn feasts, *e. g.* at feasts on the anniversaries of deceased persons, at the celebration of Gâhambârs, Jashans, etc. The diners first perform the *pâdyâb kusti* and then wash their hands, and then, having their meals before them, recite 3 Ashem Vohus and Fravarânê, mentioning the particular gâh or period of the day at which they take their meals. They then recite Yaçna, Hâ VIII, 3-4, Hâ XXXVII, 1. Then they recite in Bâj the Pazend Dibâchê of Humata Hukhta, etc., therein mentioning the name of the person in whose memory the solemn dinner is given. Having recited this they take their dinner silently.

In such solemn dinners, it is generally the custom to set apart a morsel of bread for the dogs of the street. The morsel is called *Kutrâ nô book*, *i.e.*, the morsel for the dog (*vide* below Satum). After finishing their meals they wash their hands and then finish the Bâj. To finish this Bâj (*Bâj mukvi*), they at first say in Bâj the Pazend prayer of Tandaroçti, naming the person who gave the dinner and invoking benedictions upon him. They then recite Yaçna VIII, 5-8 and the Yaçnemcha, etc.

The small Bâj recited at ordinary meals.

This Bâj is to be recited at all ordinary meals, even by laymen. It takes about half a minute to recite it. It consists in the recital of a part of the first passage of the 37th chapter of the Yaçna with a few introductory words in Pazend. It appears from Firidousi that even in the recital of Bâjs or prayers of grace

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at the table, it was a religious custom in Sasanian times to use the Barsam. It was a custom that led to a dispute between Bendui, a courtier of King Chosroes II (Khosro Parviz) and Nyâtush, a courtier of the Emperor of Rome. (*Vide* my "Glimpse into the work of the B. R. R. A. Society" p. 89).

Silence observed during the meals.

It is enjoined that after the recital of the Bâj or grace before the meals, one must hold silence and take his meals in silence and not to talk or speak during the meals. If one has to speak for urgent purposes, he may do so, not with his mouth open and in the open ordinary tone, but in a suppressed tone, and that as little as possible. This utterance with a suppressed tone is technically said to be "speaking in Bâj" (*bâjmâ bolvun*).

Reason assigned for holding silence during meals after the recital of Baj.

Xenophon refers to this custom of holding silence during meals and says, that it was enjoined with a view that there might be no excitement while partaking of meals. This explanation of the custom corresponds with what is said to be given by medical men at present that a meal when disturbed with some exciting conversation is not easily digested and that therefore there must be a perfect peace of mind during the meals. Maçoucdi (Vol. II, p. 108) says, that it was Kayomars who enjoined silence from a health point of view (*Vide* my Asiatic Papers Vol. II, p. 283). The Indian Purâns also refer to this Iranian custom.

Albiruni, a Mahomedan author, says that this custom of holding silence during meals was introduced in ancient Persia in the time of its Peshdâdian king Faredun. When this monarch freed Persia from the tyrannous yoke of Zohâk, the people resolved to observe this custom as an expression of gratitude to God for the boon of freeing them from the thraldom of Zohâk (Albiruni's Chronology, p. 209). Ammian is said to refer to this custom. He says that the ancient Persians were prohibited from speaking

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while dining. The reason which he is said to have given, *viz.*, "nothing might get polluted by the spittle"[1] does not seem to be correct.

Completion of the Bâj. *Bâj dharvi* and *Bâj mukvi.*

The recital of the Bâj or grace before meals is technically spoken of as *Bâj dharvi, i.e.,* to hold the Bâj. After the meals, a small prayer is again recited. That is technically spoken of as *Bâj melvi* or *Bâj mukvi, i.e.,* to give up the Bâj. It is only after reciting this that the eaters are to break their silence. After this recital they generally perform the *kusti, i.e.,* untie and retie the *kusti* with the recital of its *nirang* or prayer.

(2) Bâj recited at natural functions.

A person when going to answer the calls of nature has to take a Bâj and after performing the function, to finish it. It is generally known as "*pishâb ni Bâj,*" *i.e.,* the Bâj recited while passing water. When at about three steps from the appointed place for the purpose, he recites "Guneh shekastê sad hazâr bâd" (*i. e.* May wrong actions be done away with hundred thousand times) and a Ahunavar. Then after performing the natural function, and after retiring for about three steps, he finishes the Bâj. To do this he has to recite Ashem Vohu thrice, Yaçna Hâ XXXV, 2, twice, Hâ XXXV, 5, thrice and then Hâ XVIII, 9, once.

(3) Bâj for the consecration of certain religious requisites.

There are several Bâjs or prayers which are recited for the preparation and consecration of certain things required in the ritual. For example, the sacred thread, after being prepared by the women of the priestly class, is cut and consecrated by the priest with the recital of the smaller Sraosh Bâj and a particular *nirang.* (*Vide* above p. 184).

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1 The Religion and Customs of the Parsees, by Dr. Adolph Rapp, translated by K. R. Cama, p. 302.

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(4) Bâj for bathing.

Before bathing, one recites the Sraosh Bâj up to the word Ashahê in the "kem nâ Mazdâ" prayer and then unclothes himself and bathes. Then having put on the clothes, he finishes the Bâj commencing with the words "nemaschâ yâ Armaitish-izâchâ" and then puts on the *kusti*.

Technical phraseology about the Bâj.

In the recital of all the Bâjs there are three stages:—(1) The commencement of the recital of the Bâj. It is technically spoken of as "Bâj dharvi" or "Bâj levi," *i.e.*, "to hold the Bâj" or "to take the Bâj." (2) Then follows the function itself, whether it be that of taking the meals, bathing, consecrating a thing or anything else. (3) Then follows the recital of the concluding portion of the Bâj which is spoken of as "Bâj mukvi." *i. e.*, to lay down or finish the Bâj.

The object aimed at in the recital of the Bâjs and Nirangs.

Some of these Bâjs and Nirangs, which are lesser forms of prayer formulæ, recited on small petty occasions, are rarely recited now, and most of them are recited by the priestly class. The object which led to their composition and compilation at first was to indicate that a man must take a serious view of life, and see, that even in the enjoyment of God's blessings and in all kinds of work, there is always, what can be called a religious side of the question. When a thing has to be done, let it be done with the ultimate view of doing good to all around us. It meant to indicate that as Ruskin said "There is religion in everything around us."

A religious bent was thought to be given to every action, so that, in the end, it may lead to ennoble the mind. As a writer[1] says: "Every act and function of the body should be consecrated to the soul and mind; the traveller on this way should pray unceasingly, by devoting his every act unto his God, thinking

[1] G. R. Mead.

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when eating : " As this food nourishes the body, so may the food of wisdom nourish the mind;" and when bathing : "As this water purifies the body, so may the water of life vivify the mind;" or when freeing the body of impurities : "As these impurities pass from the body, so may the refuse of opinion pass from the mind."

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CHAPTER XVI.

THE OUTER LITURGICAL SERVICES.

I—THE ÂFRINGÂN CEREMONY.

As said above, by the Outer Liturgical Services, I mean, "those religious services which may be, but need not necessarily be, performed in a Dar-i-Meher or a place specially allotted for the purpose. They can also be performed in any ordinary or private house or place. Again, they may be performed by any priest, even by one who does not observe the Bareshnûm, or by one who has only gone through the Nâvar and not the Martab initiation." These Outer Liturgical Services are :— I. The Âfringân. II. The Farokhshi, and III. The Satûm.

I—The Âfringân of the Parsees and the Âpri of the Brahmins.

The word Âfringân comes from the root *frî*, Sanskrit *pri*, to love to praise. So an Âfringân is a prayer expressive of love or praise. Perhaps, it has received this name from the fact, that that part of it which is common to all Âfringâns begins with the word *Âfrînâmi*. (Âfrinâmi Khshathrayân danghu paiti, etc.) *i.e.*, I pray for, etc. According to Dr. Haug, "in the Âfringân ceremony of the Parsees there may be discovered a trace of the Brahmanical Âpri ceremony..... The name is the same : *â-pri* in Sanskrit, *â-fri* in the Avesta, which literally means 'to invite;' with which invitation the name of the being or beings, in whose honour the ceremony is being performed must always be mentioned."[1]

The Participants. The Zoti and the Râthwi.

The Âfringân prayers may be recited by all priests, even by those not observing the Bareshnûm and even by those who have not gone through the second degree of Martab. They are performed generally by two or more priests. At times—and that very rarely when a second priest is not

1 Haug's Essays, second edition, p. 284.

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available—they are recited even by one priest. The senior, who begins the ceremony with the recital of the Dibâché, is called *Zoti* or *Joti* which is the later form of Avesta *Zaotar*, lit., one who performs the ceremony. He is so called, because he is the principal performer of ceremonies. The other is called Âtra-vakhshi, *i.e.*, one who keeps up or feeds (vakhsh) the fire (Âtar). He is so called, because he sits near the fire vase and feeds the fire. He is also called Râspi, *i.e.*, assistant, from Avesta root *râç* to help. He is also spoken of as Râthwi, *i.e.*, an offerer from *râ* or *râd*, to give. The two priests who officiate at the Yaçna, the Visparad and the Vendidâd ceremonies are also similarly called the Zaoti and the Âtravakhshi or Râspi or Râthwi. Any number of priests can take part in these ceremonies. Only one can act as Zoti, the rest who join the Âtravakhshi act as Râspi. Even laymen can participate in the prayer as Râspis. Again, the Afringâns can be recited anywhere, even in private residences and need not have any special or enclosed space. Their recital must begin, as in the case of all prayers, with Pâdyâb-Kusti. Though any number of priests can take part in an Âfringân ceremony, it is only two who perform the actual ceremony.

Parts of an Âfringân.

Each Âfringân is divided into three parts. I. The Pâzend Dibâchê, II. The Âfringân proper in the Avesta language and III. The Pâzend Âfrin.

Of these three parts, the Zoti recites all the three and the Âtravakhshi, Râthwi or Râspi recites with him only the second part. We will describe these three parts :—

1 The Dibâchê.

In the matter of all liturgical services, the Dibâchê is the principal part. One must clearly understand what the Dibâchê is, so that he may have a clear grasp of the object of the Liturgical services.[1]

1 *Vide* for translation, Spiegel, translated by Bleeck, Khordeh Avesta, p. 172. Spiegel is wrong in speaking of it as "Prayer *after* the Afergâns." It is a "Prayer *before* the Afergâns."

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The word Dibâchê (دیبا چہ) is Persian and means 'preface.' It is made up of dibâ (دیبا) brocade and the diminutive particle چہ. So, literally, it means "the lesser brocade." As brocade, which is a kind of silk stuff, is superior to other stuffs, so, the preface (dibâchê) which precedes a book is superior to other parts of the book, inasmuch as it is often written in a good ornamental style and prepares the reader for what he expects to read in the book. In the Âfringân prayer also, the Dibâchê is the principal part, wherein the reciter announces the subject or the name of the particular Âfringân which is to be recited, the name of the person, living or dead, in whose honour the prayer is recited, the name of the person who directs (farmâyashné فرمایشنہ) the performance of the ceremony, etc. The more proper rendering of the word in the case of the Dibâchê of the Liturgical services of the Parsees would be, I think, 'Exordium,' meaning the introductory part of the service which prepares the audience or the congregation for the main subject of the service. The Dibâchê plays a prominent part in all liturgical services—in the Yaçna, Vendidâd, Visparad, Bâj, Âfringân, Farokhshi, Satum, Pâvi, etc. All these services have a Dibâchê which is almost common. It is written in the Pazend language and, as its name implies, is to be recited in the beginning of prayers. It is so recited, for example in the beginning of the Âfringâns. But in the case of long services which have long recitals of more than one prayer or of an aggregation of prayers, it has to be recited in the midst of these services. For example, though in the case of the Âfringân it precedes, as its name implies, every Âfringân, yet the Âfringân ceremony as a whole being an aggregate of several Âfringâns, the Dibâchê, besides being repeated in the very beginning, has to be repeated in the midst of the whole ceremony or recital before each separate *kardeh* or section of the Âfringân.

Now the general rule of the Zoroastrian rubric is this : All prayers written in the Pazend language or even in the later Persian language, when they precede or occur in the beginning

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of the Avesta prayers, or when they occur at the end, are recited in the ordinary open loud tone in which we ordinarily speak. But, when they occur in the midst of Avesta prayers or of an aggregate of prayers, they are recited in a suppressed low muttering tone which is then said to be uttered in *Bâj*.[1] So the Pazend Dibâchê, when recited in the beginning of a prayer, is recited in the ordinary open loud tone, but when recited in the midst of a prayer, a ceremony or an aggregate of prayers, it is recited *in Bâj*.

The Dibâchê of the Âfringân is like the Dibâchê of all Liturgical services, but it has one additional thing, *viz.*, that in the very beginning it announces (*a*) the number of *Yathâ-ahu-vairyô* prayers that are to be recited with the Âfringâns proper, and (*b*) the *gâh* or period of the day in which the ceremony is performed. An Âfringân can, like the *Bâj*, be recited in any part of the day.

We said above that the Dibâchê or the exordium announces to the audience or the congregation the main subjects of the service. Those main subjects are two:

(*A*) It announces the name of the Yazata or the Heavenly being in whose honour, or for whose glorification or invocation, the service is celebrated or the ceremony performed. (*B*) It announces the name of the person—living or dead—in whose honour or memory the service is held and the name of the person at whose instruction or direction it is held. The technical phrases for these two kinds of announcements are—

(*A*) Khshnûman, and

(*B*) Yâd.

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1 P. باج "a silence observed by the Magi at meals and while performing their ablutions" (Steingass, Pers. Dictionary). The prayer muttered in a low tone is also said to be uttered in *bâj*. The (زمزمه) Zamzama referred to by Firdousi and other Mahomedan writers, is this recital in *bâj*. As Maçoudi, says, the illiterate speak of the Avesta as Zamzama. "Il. (Zeradecht, fils d'Espimân) fut le prophête des Madjou (Guèbres) at leur apporta le livre que le vulgaire appele Zemzemeh, mais dont le vrai nom, chez les Madjous, est Bestah (Avesta)." (Maçoudi traduit par Barbier de Meynard, Vol. II, p. 124).

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We will speak of these two here at some length, so that these words which occur often may be clearly understood.

(A) Khshnûman.

The word '*Khshnûman*' comes from the Avesta root *Khshnu* (Sanskrit *Khshnu* क्षनु) to please, to rejoice, to gladden, to satisfy. So the word *Khshnûman* means 'joy, satisfaction, pleasure.' Now all the Parsee liturgical ceremonies are performed and the accompanying recitals are made for the *Khshnûman* of God, his Ameshâ-spentas or the Archangels, his Yazatas or angels,—in short, for the *Khshnûman* of God and His Heavenly Beings. They are celebrated in their Glory, to glorify them, to rejoice them, to satisfy them. All Parsee prayers, whether great or small, whether liturgical or non-liturgical, begin with the words "Khshnaothra Ahurahê Mazdâo, Ashem Vohu....," *i.e.* ("I say this or I do this) to please or glorify the Great Omniscient Lord." So, the Dibâchê announces the Khshnûman of the particular Heavenly Being or Power in whose honour or for whose glorification the ceremony is performed and the recital made. For example, if the service is for the *Khshnûman* or glorification of Ahurs Mazda, the Dibâchê announces it in the words "in Khshnûman i-Hormuzd Khudâi beresâd," *i.e.*, "may this (service) be (lit. arrive) for the pleasure, joy or glorification of Ahura Mazda." If it be for the Yazata Bahman, then the words used are "in Khshnûman-i-Bahman Ameshâspend beresâd," and so on, according as the Yazata or the Heavenly Being or the angel be one or another. If it be in the celebration of a Gâhambâr, *i.e.*, a season festival, then the particular Gâhambâr which is being celebrated or commemorated is mentioned. The general formula for the announcement of the *Khshnûman* is "in Khshnûman-i-N. N.... [1] beresâd."

When the Khshnûman is thus announced in the Dibâchê, then, in the Âfringân proper, the recital of which follows that of the

1 Here the name of the Yazata or the Gâhambâr, etc., is mentioned.

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Dibâchê, after the recital of the particular Gâh or time of the day in which the service is held, the appropriate respective formula praising that particular Yazata and describing his attributes is recited. These formulæ are said to be the particular respective *Khshnûmans* of those particular Yazatas. These *Khshnûmans* are two : one is said to be *nâni* नानी or the small *Khshnûman* and the other *vadi* वडी or greater *Khshnûman*. They are taken from the Siroza prayer or the Siroza Yasht, which also is said to contain the *nânâ* or the small Sirozâs and the *vadâ* or greater Sirozâs. The small *Khshnûman* is recited after the word *frasastayaêcha* in the recital of the Gâh and the greater after "Vidhvâô mraotû." In the recital of the *Khshnûman* of the Yazatas, the *Khshnûman* of Ahura Mazda and the Ameshaspentas always precedes, *i.e.*, the worshipper first declares, that the service is held for the *Khshnûman* or glorification of Ahura Madza or God himself, and of His Ameshâspentas or the Archangels, and then for that of the particular Yazata named. The small *Khshnûman* is repeated in the *Yasnemcha* prayer which generally ends all prayers.

The following words in the recital of the Dibâcheh draw our special attention : Pa ganj-i-Dâdâr Ahura Mazda rayômand khorehmand Ameshaspand bêrêsâd, *i.e.* "May these (celebrations) arrive to the treasury of the Brilliant and Glorious Ahura Mazda and the Ameshâspentas." What is meant is this : The worshipper has to pray with a view to ask for God's blessings over all. His prayers are to go to the treasury (*ganj*) of God, from which there may be a general distribution to all. The influence of even one individual worshipper is far-reaching. His prayers spread their influence round about, in his household, in his city, in his country. He is to pray, not for himself but for many round about him. The words of the Âfringân point to what Herodotus (Bk. I, 132) says of the ancient Persians, that they prayed not only for themselves but for the whole community, at the head of which stood the King.

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(B) The Yâd in the Dibâchê. The Zindeh ravân and the Anousheh-ravân.

The word Yâd is Persian and means 'remembrance.' All the liturgical services, besides being performed in honour of a particular Heavenly being or beings, are celebrated in the name or in the memory of somebody who is named in the recital. The words used are "aidar yâd bâd," ایدر یاد باد *i.e.*, "may be remembered here." The services may be performed in the name or in the memory of the living or the dead. If it is performed for the living, it is said to be performed for the *Zindeh-ravân, i.e.*, for the living soul. If for the dead, for the *Anoushêh-ravân, i.e.*, the immortal soul (of the dead). The word Anousheh-ravan is Anaosha-urvan of the Avesta, *i.e.*, immortal-souled. It is an epithet applied to the dead in religious phraseology.[1]

The following are the different forms of the nomenclature used for the *Yâd* in the Dibâcheh. Suppose that the ceremony or service is for one Jamshed who is the son of Rustam. 1. If Jamshed is living his name is recited thus: "Namchishtî[2] Zindehravân Behedin Jamshed Behedin Rustam aidar yâd bâd," *i.e.*, "May the person with a living soul and bearing the name Behedin Jamshed (son of) Behedin Rustom be remembered here." 2. If the person is dead, his name is recited thus: "Namchishtî Anousheh-ravân Behedin Jamshed Behedin Rustam aidar yâd bâd Anousheh-ravân ravâni," *i.e.*, May the immortal-souled person bearing the name Behedin Jamshed (son of) Behedin Rustam be remembered here. In the first case,

[1] It is this word Anousheh-ravân, which gave to Chosroes I, his Persian name, Noshirvân. The modern Parsee name Nosherwanjee or Nusserwanjee comes from it.

[2] Namchishtî, from Av. nâman, name, and chishta from chish or chîsh to give, bestow, attribute, means "the person to whom such or such a name has been given or attributed." The word may also mean famous, celebrated. Later translators translate the word by nâm-ba-nâm (K. E. Kanga's Khordah Avesta, 8th ed. Âfrin-i Ardâfarosh s. 13) when it occurs in the Âfringân and Âfrin. But that meaning does not seem to suit there. It may suit in the Pahlavi Vendidad (I, 21; III, 41; V, 34, &c.), where it occurs in the sense of details. (Namchishtik lâ goft ikvimunet, *i.e.*, the details are not given).

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viz., of the *Zindeh-ravân*, if the father of the person be living, for the last words "aidar yâd bâd" the word "beresâd" (برسد) *i.e.*, may good or help reach him) is used.

The word Behedin in the above formula means a layman, lit. one of the good religion. If the person belongs to a priestly class and has gone through the first degree of priesthood, the epithet 'Ervad' (Pahl, herbad from Av. aethra-paiti *i.e.*, a master of learning, a teacher) is used instead of 'Behedin.' If he belongs to the priestly class but has not gone through the degree of priesthood, he is spoken of as '*ostâ*' (Av. hâvishta a disciple a learner). If the person is a lady of the priestly class, she is spoken of as "*Osti.*" If the person is a high priest, he is spoken of as "Dastur." Similar appellations are added to the name of the father according as he is a priest or otherwise.

Farmâyashna, or the name of the person directing the performance of the ceremony.

The recital of the name of the person, whether dead or alive, for whom the ceremony is performed, is followed by a mention of the name of the person who directs that the ceremony may be performed. The formula adopted for this announcement is "Farmâyashna Behedin N.[1] Mâzdayasni beresâd, *i.e.*, "This ceremony is performed at the direction of the Mazdayasnân Behedin N. N. May help or good come to him." The name of the elder or the head of the family is generally mentioned as the person directing the performance of the ceremony.

II The Âfringân proper. Its (*a*) variable and (*b*) invariable parts.

The Âfringân proper consists of two parts: (*a*) The Variable part, and (*b*) The Invariable part.

(*a*) On the completion of the Dibâchê, which is recited by only one of the priests, the other priest joins him in the recital of the Âfringân proper. At first, the number of the *Yathâ-Ahu-Vairyôs*, which varies according to the nature of the Âfringân as referred to above, are recited; then follow the recital of the formula of

1 Here the name of the person directing the performance is mentioned.

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the *gâh* or the period of the day, and that of the *Khshnûman* of the Heavenly Being in whose honour it is recited. Then follows the particular *Kardeh* of the Âfringân. The following table gives the names of the Âfringâns and the particular *Kardeh* or section of the Avesta that is recited in it and the number of *Yatha-Ahu-Vairyôs* with which each Âfringân begins (vide Darab Hormuzdyâr's Rivâyet by Ervad M. R. Unwala. Vol. I, p. 15) :—

Table of the Âfringâns and the Kardehs recited in them.

	Names of the Afringâns.	No. of Yathâ-Ahu-Vairyôs.	Names of the *Kardeh* or sections recited.	When to be recited.
1	Âfringân of Dâdâr Hormazd	10	Tâo ahmi nmânê (Yaçna LX, 2-7).	On any day.
2	Âfringan of the Fireshtas (angels) or the Yazatas.	7	Ditto. [1]	On any day.
3	Âringan of the Sirozâhs..	7	Ditto.	On any day. Especially the 30th day after death and on the day preceding the first anniversary after death.
4	Âfringan of Ardâfarosh ..	8	Yâo Visad. [2] Yasht XIII, 49-52, 156, 157.	On any day. It is the special Âfringân for the dead.

1 Some recite "Yâo Viçâd" Kardeh.

2 Some recite "Tâo ahmi nmânê," restricting "Yâo Visâd" to the last ten days of the year.

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	Names of the Afringâns	No. of Yathâ-Ahu Vairyôs.	Names of the *Kardeh* or sections recited.	When to be recited.
5	Âfringân Dahmân ..	2	Tâo ahmi nmânê	On any day. These Âfringân Kardehs are recited after all kinds of Âfringân.
6	Afringân of Sraosha ..	5	First three sections of Sraosh Yasht (Yaçna, Hâ LVII, 1-8).	
7	Âfringân of Rapithavin ..	12	Athâzi mraôt. (It has a special Kardeh of its own).	Only on the Rapithavin Jashan day, *i.e.*, the 3rd day (Ardibehesht) of the 1st month (Farvardin).[1]
8	Âfringân of Gâhambâr ..	4	Dâtâcha aêtê Mazdayaçna. (It has aspecial Kardeh of its own).	On the five days of each of the six Gâhâmbârs.
9	Âfringân of Gâthâ.. ..	8	Yâo Viçâd	During the five Gâthâ days, *i.e.*, the five intercalary days at the end of the year.
10	Âfringân of Daham Yazata.	7	Tâo ahmi nmânê	On any day, but especially on the dawn of the 4th day after death.
11	Âfringân of Mino Nâvar ..	7	Ahurem Mazdâm. (It has a special Kardeh of its own).	To be recited by the Nâvar or initiate on the first of the four last days of his initiation.

[1] That is the present practice, but some books of ritual give roz 6, mâh 1, and roz 29, mâh 7 also.

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(*b*) After the recital of the particular *Kardeh* which forms the particular Âfringân, the second priest, the Âtravakhshi gets up from his place and standing before the fire and holding a flower, now given him by the first priest, the Joti, recites with him the *Kardeh* of "Âfrinâmi Khshathrayân Danghu paiti."[1] This *Kardeh* is invariable and is repeated after the variable part of all Âfringâns. It contains an excellent prayer, invoking blessings upon the ruler of the land, on whose stable, just and kind rule depends the prosperity of the country and of the people. It is as it were an Avestan "God save the King."

III. The Âfrin. Its different kinds.

The word Âfrin literally means 'benedictions.' This part of the Âfringân prayers, which is, like the first part, written in the Pazend language, is so called because it is full of benedictions. These Âfrins are generally recited, but they do not form a necessary part of the Âfringân ceremony. One can, if he likes, finish the Âfringân ceremony after the recital of the Âfringân proper, by reciting the finishing-Bâj. For example, in the Âfringân of Sraosha recited for the first three nights at the house where a man dies, no Âfrin is recited. There are several kinds of Âfrins. Some of these are such as must be recited on particular occasions and after particular Âfringâns. The recital of others is optional. They are the following :—

1. Âfrin of Gâhambar.
2. Âfrin of Rapithavin.
3. Âfrin of Ardâfarosh.
4. Âfrin of the names of Buzorgs, or the departed worthies.
5. Âfrin of Myazd.
6. Âfrin of Spitamân Zarthosht.
7. Âfrin of the Hamkârâs, or the Âfrin of Dahmân.
8. Âfrin-i Gâhambâr Pâvi.

I will describe these Afrins in brief.

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1 Westerguard, p. 321 Afrigan-i Gahambâr 14-19.

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1. Âfrin of Gâhambâr.

It is an Âfrin which can only be recited after the Âfringân of the Gâhambârs on each of the five days of the Gâhambârs or the six season festivals. This Âfrin consists of three parts, the first and the last of which are Âfrins proper.[1] 1. In the first part the worshipper prays that the spiritual strength of the ceremony and the ritual may reach all. 2. It is the second part which renders this Âfrin the Âfrin of Gâhambâr, because, in it particular references are made to the six Gâhambârs of the year, to the periods of the year when they occur and to the different grand objects[2] of God's creation connected with those periods. 3. The third part again contains some benedictions.

2. Âfrin of Rapithawin.

It is so called because it is the Âfrin which is specially recited after the Âfringân of Rapithavin, which is recited on the third day, (Ardibehesht) of Farvardin, the first month of the year. It may be recited after other Âfringâns on other occasions. This Âfrin can be divided into two parts:—1. The first part contains the general form of benedictions found in other Âfrins. 2. The second part contains a list of the names of the departed worthies of ancient Iran. Their Farohars or guarding spirits are remembered and commemorated. It contains, as it were, two lists of canonization; one, of the worthies of the time of the cycle of Zoroaster, and another that of the cycle of the Sassanian times.

3. Âfrin of Ardâfarosh.

It is so called because it is generally recited after the Âfringân of Ardafarohar or Ardâfaroash or Ardâfarosh,[3] which is the Âfringân generally

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[1] *Vide* Spiegel, translated by Bleeck. Khordah Avesta, p. 179.

[2] The order in which the grand objects were created is well-nigh the same as that in the Genesis, *viz.*, the Heavens, Water, Land, Trees, Cattle, and Man. The Genesis speaks of the Creation on six consecutive days but this Afrin gives intervals of days between each of the six creations as follows; 45, 60, 75, 30, 80, 75, thus completing the 365 days of the year, the first creation, *viz.*, the Heavens being created on the 45th day of the year.

[3] *Ardâ* is Av. *arêta, i.e., asha* holy and farosh is Av. Fravashi. The word thus means "the holy spirits."

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recited in honour of the dead. The worshipper prays in this Âfrin that the spiritual strength of the ceremony performed, or of the recital made, may be a source of pleasure and help to the Farohars or the spirits of all who have departed and all who may depart, from the time of Gayomard down to that of the coming Soshyos.

4. Âfrin of the names of the Buzorgs.

It is an Âfrin in the strict sense of the word. It is so called, because it contains a list of the names of some of the departed worthies (buzorgs) of ancient Irân, such as, Zarir, Siâvakhsh, Bejan, Gushtâsp, Sâm Narimân, Rustam, Asfandyâr, and Jâmâsp. The particular traits of character in which they excelled are mentioned, and it is prayed that the living person, in whose honour or for whose benefit the ceremony is performed or the person at whose direction (Farmâyashnê) the ceremony is performed, may possess those traits of character. In this Âfrin, the name of the director is specially mentioned and good wishes expressed for him. This Âfrin is generally recited after the Âfrin of Ardâ- farosh as an additional Âfrin. Being a prayer of benedictions in the ordinary sense of the word it forms a part of the marriage service also. When so recited, the names of the marrying couples are mentioned therein and blessings invoked upon them.

5. Âfrin of Myazd.

This Âfrin has fallen rather into disuse. It is recited rarely. It seems to have been so called because it was recited with the *Myazd* (the offerings of fruit, flowers, water, milk, &c.) before it.

6. Âfrin-i-Spittamân Zarthosht.

While all the Âfrins above referred to are in the Pazend language, this is the only Âfrin in the old Avesta language. Strictly speaking, it cannot be put into the class of Âfrins, by which term is generally understood prayers recited after the Âfringâns as benedictions, because it is never recited during the Âfringân ceremony. But in the strict and literal sense of the word Âfrin, it is a real Âfrin or a benediction. It is addressed in the second person. It is so called

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because it is said to have been composed by Zarthosht or Zoroaster and addressed to his royal patron king Gushtâsp. Such being the case, its phraseology is to a great extent adopted, even now, by the Dasturs and other priests when they present laudatory addresses to personages of the Royal family.[1]

7. Âfrin of Hamkârâ.

This Âfrin is generally recited after the Âfrins of Ardâfarosh and of the Buzorgs. It can be recited alone after any Âfringân. It is known by several following names: (*a*) Âfrin of Hamkârâ. It is so called because the Hamkârs (colaborateurs) of the Ameshâspands are mentioned therein.[2]

(*b*) Âfrin of Haft Ameshâspand. It is so called because the seven (haft) Ameshâspands or archangels are one by one mentioned therein, and the demons or Evil-spirits whom they combat are referred to.[3]

(*c*) Âfrin-i-Dahmân. It is so called because the Dahmân, *i.e.*, the pious, the good, who had long since departed—from Gayomard, the Peshdâdian King, to Asfandyâr of the Kiâniân dynasty—are remembered therein.

8. Âfrin-i-Gahambâr Châshni or Âfrin-i-Gâhambar Pâvi.

This Âfrin is not strictly an Âfrin, but it is spoken of as such. Only its first two sections form an Âfrin, the rest being the Dibâchê referred to above. It is recited over wine and milk

1 For its translation *vide* Spiegel, translated by Bleeck, Khordeh Avesta XL, p. 140.

2 The colaborateurs of the seven Ameshâspentas are the following :—

1 Ahura Mazda—Daê-pa-Âdar, Daê-pa-Meher, Daê-pa-Din.

2 Bahman (*Vohumana*)—Môhôr, Gosh (Dravâsp), Râm.

3 Ardibehesht (Asha-vahishta)—Âdar, Sarosh, Beherâm.

4 Sheherivar (Khshathra Vairya)—Khur (Khurshed), Meher, Âsmân Anerân.

5 Asfandârmad (Spenta Ârmaiti)—Âvân (Abân), Din, Arad (Ashish or Ashisavangh), Marespand.

6 Khordâd (Haurvatât)—Tir (Tishtrya), Ardâfarvash or Ardâfarosh (Farvardin), Goâd (Vâta).

7 Amardâd (Ameretât)—Rashnè, Âstad, Jamyâd.

3 Spiegel translates it under this head. Vide Khordeh-Avesta, translated by Bleeck, p. 176.

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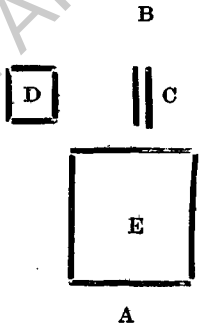
on the occasions of the Gâhambârs or season festivals. It is so called because at one time, the celebrants sat within a place enclosed by a *pâvi*.

Ritual of the Âfringân.

Having described at length the different parts and kinds of the Âfringân, I will now describe the ritual :—Two or more priests perform the Pâdyâb-Kusti, as is usually the case, before commencing the prayers. They seat themselves on a carpet. On a sheet of white cloth, the Zoti has before him in his front a tray which contains *myazd*, *i.e.*, fruits and flowers of the season. At times, when there is a large quantity of the *myazd*, there are more than one tray. Besides fruit and flowers, there are milk, wine, water and *sherbet* (or syrup) in the tray in small vessels or glasses. Then, next to the tray containing fruit, flowers and the above things, there is a fire vase opposite to the Zoti. Near the vase, there is a tray containing sandal wood and frankincense. The following diagram shows the positions of the priests and the arrangement of the trays, etc.



A The seat of the Zoti.
B The seat of the Râspi or Âtravakhshi.
C Vase of the Fire with a ladle and tongs.
D Tray containing sandalwood and frankincense.
E Tray containing the *myazd*, *i.e.*, fruit, flowers, milk, wine, water, *sherbet*, etc.

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Myazda and its *châshni* or communion.

The word *myazda* comes from the Avesta root '*mid*' Sanskrit *mid* मद् to bestow. So, it means things religiously offered in ceremonies.[1] The Darun or the sacred bread, fruit, flowers, wine, milk, etc., which are offered, and over which prayers are recited, are all jointly known as *myazda*. The Fravashis or the guarding spirits of the departed ones take delight in coming to the place where such *myazd* is offered. We read in the Fravardin Yasht (Yasht XIII, 64): "We worship the good, strong, beneficent Fravashis of the faithful.....who run by tens of thousands into the midst of the Myazdas."[1]

In the Gâthas, *myazd* is offered to Ahura Mazda. "O Ahura! We offer Myazda to thee and to Asha with humility (or, with prayers *nemanghâ*. Hâ, XXXIV, 3)." Among the different things offered, such as water, milk, wine, fruits, flowers, etc., fruits are specially spoken of as the *myazda*. For example, in the above passage of the Gatha, the Pahlavi translator renders the word *myazda* by fruit (*bar*). He says: "I place the fruit within thy possession (bar pavan khvesh-i-lak yakhsenunam).[2] Neryosang also translates the word by '*phala*,' *i.e.*, fruit. So, nowadays, the Parsees generally understand by the word myazd, which is corrupted into *mej*, "fruit used in religious ceremonies."

Haug[3] derives the word otherwise. He says: "Originally it meant 'flesh,' as may be clearly seen from the cognate Armenian *mis*, 'meat' (comp. Sans. mânsa मास) being identical with 'meat.' Some derive the word "mass" of the Christian ritual from the same source. Others derive the word "mass" from *missa* in the Latin phrase "Ite missa est," *i.e.*, "Go, it is dismissed," but this derivation is supposed to be wrong and the initial conception is said to be of 'flesh' and of a flesh-

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[1] S. B. E. XXIII p. 196. [2] Gathas, by Dr. Mills, p. 134.
[3] Essays on the Parsis, 2nd ed, p. 139.

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offering in sacrifice.[1] In old High German, the word is *maz*, in Gothic *matz*. In this sense, the word 'massacre' is taken to be *masskhwar* मासखर *i.e.*, flesh-eater. Lat. mensa, which is a table or the food spread thereon, has a similar connection. Similarly in Persian miz میز is "table" as well as a guest. *Mizbán* means a "host." The word *myazd* in Persian also means a 'banquet.' In Latin "seconda mensa" similarly means 'a second course.'

Originally the Darun, *i.e.*, the sacred bread was included in the word '*myazda*.' For example, in the Yaçna, in one of the chapters known as those of Sraosha Darun (Hâ III), the word *myazda* includes the Darun. But, latterly, the word Darun has often been mentioned separately; for example, in the Âfrin (Darun yashtahom, myazd hamirâyenim). In a town like Naosari, in the ordinary parlance of priests, the word *myazd* has come to mean the ceremony of Âfringân.

All the things offered as *myazda* are eatables (Kharethem myazdem, Hâ III, 1) and the worshippers partake of them in a ceremonious way. This partaking of the eatables presented as *myazda* is spoken of as "*châshni*" (lit., tasting). It is only those who are deserving, who have deserved it by their righteousness (*asha*) and good conduct (*frêreti*) that are asked to participate in the *châshni* (Yaçna, Hâ VIII, 2). As Prof. Darmesteter says, the public gatherings for offering the *myazda* and for eating them (châshni) were, as it were, gatherings for religious trials. He says: "Cette communion est une sorte d' épreuve religieuse. Il faut que le fidèle se sente en état de grâce pour y toucher et il semble, d'aprés l'adjuration solennelle faite par le Zaotar, que les effets du Myazda trahissent celui qui le consomme en état de péché." (Le Zend Avesta, Vol. I, p. 75). The ultimate object of these offerings is, that they may suggest to the

[1] Vide Sir E. Cox's articles in the Nineteenth century of March 1905' wherein the Christian ritual is said to have existed long before Christianity, in the Eleusian and Mithraic Mysteries.

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worshippers, that the best offering is that of righteous actions. Prayer, praise and righteousness are the best offerings acceptable to God.

Wine in the Âfringân ceremony.

Wine is generally used in the Âfringân and other religious ceremonies. There are some Parsees now, who, being total abstainers abstain from using wine in the ceremonies at their place. If we look to the time of the Avesta we find no prohibition. But, we find that the wine then used was the juice of the grapes. That it was a sweet, nourishing and health-giving drink appears from several facts :—

1. Firstly, the very Avestaic word for wine shows, that it was a drink as sweet as honey. This Avestaic word is *madhô* which corresponds to the Sanskrit *madhû*, Lat. *mel*, and French *miel*, *i.e.*, honey.

2. Secondly, the root of the word shows its medicinal virtue. It comes from an old Aryan root *mad* or *madh*, Sans. मद् Latin *mad-êri*, meaning to make a remedy, from which comes our English word medicine. "Dâru," (دارو), the later Persian word for wine which is now commonly used in Gujarâti, also has the etymological meaning of medicine. *Davâ-dâru* is a colloquial phrase for medical treatment. It comes from an old Aryan root *dru*, Sanskrit *dhru*, meaning to be strong, to be healthy.

3. Thirdly, it was prescribed as nourishment to ladies in their accouchement (Vendidâd V, 52).

4. Fourthly, being a nourishing drink, its use was permitted even among the priesthood (Vendidâd XIV, 17).

5. Fifthly, in one of the later writings, the Âfrin-i-Gâhambâr, where they speak about the six Gâhambârs, it is said that the merit of celebrating the last season festival of the year, the Hamaspathmaêdem Gâhambâr, in honour of the creation of man, is just the same as that of feeding the poor and the pious. In the food referred to here, wine is spoken of as a part of the diet. At one time, it was generally thought, and

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even now it is thought by some, to be very meritorious to taste a little of the wine used in the religious ceremonies of the Gâhambâr festival.

6. Sixthly, an allusion to wine in the recital of the blessings of the marriage ceremony of the Âshirvâd, shows that the wine used in the old Parsee books was not the wine that intoxicated. The officiating priests, in the recital of a long list of blessings that are invoked upon the marrying couple, wish the bride and bridegroom to be as sparkling and cheerful as wine.

Coming to the time of the Pahlavi literature of the Parsees, which flourished during the period of the Sâssânian dynasty, we find Pahlavi writers permitting the use of wine and preaching moderation. Âdarbâd Mârespand, in his Pand-nâmeh, or Book of Advice, thus admonishes his son: "Make a moderate use of wine, because he who makes an immoderate use, committeth various sinful acts." The Dâdistâni-dini (ch. L., LI.) allows the use of wine and admonishes every man to exert moral control over himself. To the robust and intelligent who can do without wine, it recommends abstinence. To others it recommends moderation. Only that man is justified to take wine, who can thereby do some good to himself, or at least can do no harm to himself. If his *hûmata*, *hûkhta*, and *hvarshta*, *i.e.*, his good thoughts, good words, and good deeds are in the least perverted by drink, he must abstain from it. The book advises a man to determine for himself once for all what moderate quantity he can take without doing any harm. Having once determined that quantity, he is never to exceed it. The most that a man should take is three glasses of diluted wine. If he exceeds that quantity there is a likelihood of his good thoughts, words, and deeds being perverted.[1] The Dinkard (Vol. I, p. 4) considers excessive drinking to be a sin as it keeps away a person from prayers.

1 On the subject of the trade of wine-sellers, the Dâdistân-i-dini says, that not only is a man who makes an improper and immoderate use of wine guilty, but also a wine-seller who knowingly sells wine to those

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Flowers play a prominent part in the Âfringân Ceremony. If flowers are not available, leaves of any fragrant plant like the *sabza* (basil) are used. It appears, that in former times special flowers were used for the Âfringâns of particular *Yazatas* or angels in whose honour or with whose *Khshnûman* the separate Âfringâns were recited. It appears that the ancient Persians had, as it were, a language of flowers of their own. The Bundehesh (Chap. XXVII, 24) gives a list of the different flowers which were said to be the special flowers of the different *Yazatas*. The association of the different flowers with the different angels depended upon the moral qualities or characteristics believed to have been associated with those angels. For example, the Ameshâspenta Sheherivar (whose Avesta name is Khshathra Vairya) represents the Sovereign Will of God. Then he presides over the sovereign power of kings. He typified sovereignty, both physical and mental. The sovereignty of a king implies Order, Equity or Justice. So Plutarch represents Sheherivar as the god of Order, Equity or Justice. Now, according to the Bundehesh, the flower known as "Shâh-Asparêm" or the Royal Asparem is the special flower of this Ameshâspenta. This specialisation is very appropriate. The Shâh-asparem of the Bundehesh is the flower 'basil.' The word 'Basil' comes from Basilicus. This flower is the "Königskraut" of the Germans. It is the "plant royale" of the French. We thus see, that the flower Shâh-asparem or the Basil is very appropriately specialized as the flower of Sheherivar who presides over sovereignty—sovereignty of body and sovereignty of mind. It appears then, that, in former times, when one recited

Flowers in the Afringân Ceremony. The Language of Flowers.

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who make an improper use of it. It was deemed improper and unlawful for a wine-seller to continue to sell wine, for the sake of his pocket, to a customer who was the worse for liquor. He is to make it a point to sell wine to those only who can do some good to themselves by that drink, or, at least, no harm either to themselves or to others. For the use of wine among the Persians, as referred to by the Classical writers, &c. *vide* my Paper "Wine among the ancient Persians" (1888).

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the Âfringân with the *Khshnûman* of Sheherivar, he used eight Shâh-asparem or Basil flowers which symbolized sovereign will. In the same manner, in the recital of the Âfringâns of different Yazatas, different flowers, which were special to them and which symbolized the special characteristics or qualities over which the Yazatas presided, were used.

The following list shows the connection of different flowers with different Yazatas.

	Name of the Yazata.	Pahlavi name of the flower.	Probable equivalent names in English.
1	Ahura Mazda ..	Mûrd Yâsmin ..	Jasamine with leaves like the myrtle.
2	Bahman	Saman-i-safid ..	Trefoil.
3	Ardibehesht ..	Merezan gosh ..	Sweet Marjoram.
4	Sheherivar ..	Shâh-sparem ..	Basil-royal.
5	Spendârmad ..	Faranj-mashk ..	A sweet Basil, lit., the musk of the Firangis or Franks.
6	Khordâd ..	Susan	Lily.
7	Amerdâd.. ..	Chambê	It is the Sanskrit Champak.
8	Daepa-âdar ..	Vâdruz (vâdrang) bui.	Orange flower.
9	Âdar	Âzergun	The Anemone or the Marigold.
10	Âbân	Nilo-par	Water-lily.
11	Khorshed ..	Marv-i-sped ..	Cat-thyme (German, Katzen-kraut. French, Le Marum).
12	Mohor	Ruges	Rush or Leek.
13	Tir	Vanaôsh	Flower of the Wan tree.
14	Gosh	Meren	Vine-flower (French, Fleur de vigne. Germ. Weinblüthe).
15	Daepa-meher ..	Kârad	A flower of the species Pandanus odoratissimus.
16	Meher	Vanush	Violet.
17	Sraosh	Kheri Sorkh ..	Pepper grass.

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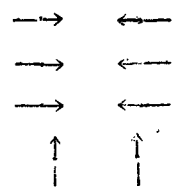
	Names of the Yazata.	Pahlavi name of the flower.	Probable equivalent names in English.
18	Rashna	Nistarun	Narcissus.
19	Farvardin ..	Aoroz	Cock's comb.
20	Behrâm	Sisenbar	Water mint.
21	Râm	Kheri zerd	Yellow Pepper grass.
22	Guâd	Vâdrang-bui ..	Mountain-balm.
23	Daêpa-din ..	Shambalit	Fenu-greek.
24	Din	Gul-i-sad varg ..	Rosa centi-folia.
25	Ashisang ..	Hamâk hamâk Vahâr.	Buphthalmus.
26	Âstâd	Hamâk Hom-i-Safid	White Haoma.
27	Âsmân	Nanâ nânu sparam	Bread-vegetable.
28	Jamyâd	Kalkam	Saffron, Crocus.
29	Mârespand ..	Artashirân	A bitter plant.
30	Anerân	Haoma datô ai Hom	Haoma.

The arrangement and the Exchange of the Flowers. The Expression of Approval.

The flowers are at first generally kept in a small tray on the left, and, on the commencement of the recital of each *Kardê* or section of the Âfringân, eight flowers are taken into the principal tray containing the *myazd*, *i.e.*, milk, water, wine, *sherbet* fruit, &c. The eight flowers are arranged in two rows. The first flowers lower down in both these rows point towards the fire vase opposite. The three next are arranged face to face. The following diagram shows the arrangement of the flowers :



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The flowers are arranged as above before the commencement of each Kardeh of the Âfringâns. At the end of the recital of the first or the variable part of the Afringân, the Râspi or the Âtravakhshi gets up from his seat on the carpet and the Zoti gives him the lowest flower on the right hand side and himself holds the lowest on the left hand side. The former, while receiving the flower, utters the words "Ahuŕahê Mazdâo raêvato Kharenanghatô," *i.e.*, "of the Glorious and Brilliant God." Then both recite together the second or the invariable part of the Âfringâns, the *Kardê* of Âfrinâmi. As said before, this part of the Âfringân invokes the blessings of God upon the ruler of the land. Both recite *this* portion holding the flowers in their hands.

In Persia, the Zoroastrian priests hold up their finger instead of a flower. It seems that in ancient times, there was the practice for people to hold up their fingers to show approval and consent. In Tibet, even now, when a person with whom you converse, wants to show his approval or agreement with what you say, he raises up his finger. Just as you nod your head a little to show, that you follow what another person with whom you converse says, the Tibetan, now and then raises his finger. We learn from Firdousi that that is a very old custom. When Pirân entrusted young Kaikhosru to some shepherds to be brought up under their care, in order to save him from the grasp of his maternal grandfather Afrâsyâb, who, as the result of a dream, thought of killing the boy-prince, the shepherds now and then raised up their fingers to show their approval and consent: [1]

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1 نهادند انگوشت بر چشم و سر. (Vuller's Firdusii. Lieber Regum, Tomus secundus p. 678 l. 2648. Mecan's Calcutta ed. Vol. II p. 482 l. 3. Mohl's Paris ed. Vol. II p. 420.) *Vide* my paper on "A Tibetan form of Salutation, suggesting an explanation of a Parsee ritual," in the Sir J. J. Z. Madresâ Jubilee Volume, pp. 408-14. Vide also my paper on "Tibetan Salutations and a few thoughts suggested by them." (Journal of the Anthropological Society of Bombay of 1914. Vide my Anthropological Papers. Part II, pp. 120-21.)

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This part of the ritual seems to indicate, that, as there is one God above to rule over the world, there must be one King here as his representative to rule over the country. He must be powerful enough to over-rule all impiety, injustice, misrule, oppression and immorality.

On finishing this second part, both the priests exchange their flowers. This exchange symbolizes the exchange of lives between this world and the next. Souls are born and souls pass away. How do they do so ? That is indicated and symbolized by the next process in connection with the flowers. The priests recite twice the prayer of Humatanâm, etc. (Yaçna Haptanghâiti, Yaçna XXXV, 2), wherein the reciters say that they praise those who practise good thoughts, good words and good deeds. Now the Parsee books say that a pious righteous soul passes away to the other world, to the paradise, with three steps reciting, at each stage, the words Humata, Hukhta and Hvarshta, *i.e.*, good thoughts, good words and good deeds.[1] So, at this juncture, the Zoti, while reciting the above words Humatanâm, etc., lifts up the three flowers on the right hand side, one by one, beginning from above. Then, reciting the same prayer of Humatanâm for the second time, similarly lifts up the three flowers on the left hand side, but commencing from below. This process and this recital symbolize the above view, that a pious righteous soul has to come down to and move about in this world and then to pass away from this world to the other with the triad of good thoughts, good words and good deeds. Having thus lifted up the two sets of three flowers with the above prayer praising goodness of thoughts, words and deeds, he gives them into the hands of the Râspi, who, in the end, returns them to him. He finally places them on one side in the tray. At the first recital of the Humatanâm prayer and at the first lifting up of the flowers, the Râspi stands on one side of the Fire-vase, *i.e.*, on the right hand side of the Zoti, and, at the second recital, on the other side. He, thus, changes his situation, to symbolize the change of situation on the part of the soul, after death.

1 *Vide* also the Vispa hûmata prayer : " All good thoughts, good words and good deeds lead us to Heaven."

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After the above recitals and after the abovesaid two processes of lifting the flowers from their two rows, the Râspi, who was all along standing before the fire-vase holding in his hand the ladle with which he placed sandal-wood on the fire-vase, presents the ladle to the Zoti. The Zoti holds it from the side of the broad blade and the Râspi, from the side of the end of the handle. Both recite an *Yathâ-Ahu-Vairyô* and an *Ashem Vohu*. While reciting the *Yathâ*, the Zoti moves the ladle in the tray before him pointing out the four sides or directions. While reciting the *Ashem*, he points to the four corners. In short, he points, as it were, to the different directions of the movements of the sun. In pointing out the first four directions he draws, as it were, a cross × . We know, that anthropologists say, that the Cross existed before Christ, that it symbolized to some extent the ancient sun-worship and pointed out the different directions in connection with the sun. In that respect, it resembled, to a certain extent, the *savastikâ* of the Hindus which similarly symbolized the movement of the sun. Thus, the pointing of the different sides and corners with the ladle was something like describing a *savastikâ*.

The pointing of the directions with the ladle.

After reciting the Yathâ and the Ashem, two more Yathâ-ahu-vairyôs and an 'Yasnemcha' are recited. Then the two priests pass their hands into each other's hands in a particular way. This process of passing hands is known as *Hamâzor*. Then a short recital of the Humatanâm, etc., finishes the Âfringân prayer. The Zoti then recites one or more Âfrins. The priests are, at this last stage, paid their fees spoken of as *ashoddâd*. I will here describe the terms (*a*) *Hamâzor* and (*b*) *Ashôddâd* above referred to.

The Hamâzor plays an important part in several ceremonies of the Parsees. It is a particular way in which, at the end of several ceremonies, one person passes his hands into the hands of another person. One person, say A, holds forth both his hands flattened out

(*a*) Hamâzor.

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and in the position of the thumbs being uppermost and the palm of one hand facing parallel to the palm of the other. Another person B, with whom he makes the Hamâzor, similarly holds forth his hands, placing his flattened right hand between A's flattened hands. This process places the flattened right hand of A, in turn, between B's flattened hands. Thus, each holds the right hand of another in the folds of his hands. Having thus placed them, they, with a graceful movement withdraw the right hands and similarly pass their left hands in the folds of the hands of another. After thus passing their hands into each other's hands they lift their hands towards their heads just as if to touch them with the tips of their fingers, which is the usual way of saluting elders or superiors. This graceful movement of hands is spoken of as "Hamâzor karvi" or "Hamâzor levi," *i.e.*, "to make the Hamâzor" or "to take the Hamâzor."

The Ceremonies or occasions during which the Hamâzor is performed.

The following are the ceremonies at the end of which the Hamâzor is generally performed. 1. The Yajashnê. 2. The Vendidâd. 3. The Visperad. 4. The Âfringân. 5. The recital of Nyâishes jointly by a number of persons forming a congregation.

During the first three ceremonies, it is generally the two priests who take part in the ceremonies that perform the Hamâzor. In the case of the Vendidâd when it is recited for the Nirangdin, the second priest, *i.e.*, the Râspi, or the Âtravakhshi, at the conclusion of the ceremony, performs the Hamâzor with other priests and laymen assembled to superintend and witness the ceremony.

In the case of the Âfringân ceremony, the two priests, the Zoti and the Âtravakhshi, perform the Hamâzor at the end of each Âfringân, *i. e.*, at the end of each *Kardê* of the Âfringân. If there is a large number of priests present and if there is a large congregation of laymen before which the ceremony is performed, at the end of the recital of the last *Kardê* of the Âfringân, the Âtravakhshi goes round the assembly and performs Hamâzor

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with the other priests and laymen. This custom of making Hamâzor with others is getting a little out of practice in Bombay, but is still in practice in the Parsee towns of Gujarât.

In the case of the recitals of the Nyâishes jointly by a congregation, the Hamâzor is performed by the persons assembled with several persons standing next to them. For example, the Oothamnâ ceremony on the third day after death is such an occasion when there are joint recitals of the Khorshed and Meher Nyâishes. There, after the recital of the Pazend Doâ Nâm-setâyeshnê, which always follows the recital of the Nyâishes, this performance of the Hamâzor follows. Again, at some ceremonial gatherings, the Âtash Nyaish is jointly recited. There also the Hamâzor is performed after the recital of the Doâ Nâm-setâyashnê.*

In such religious and ceremonial gatherings, people generally take their stand according to their seniority or superiority. The Dastur or the Head Priest or a senior has his place generally in the middle and in the front. At the proper time, he performs the Hamâzor with a few near him, beginning with the next juniors, standing next to him. The latter continues it with those next to him, and so on. Thus, the whole assembly makes the Hamâzor, each person making it with the few round about him.

The Hamâzor of the Parsees and The Kiss of Peace of some of the Bene-Israels of India and of the Early Christians.

I think, that the Hamâzor of the Parsees resembles the Kiss of Peace of some of the Bene-Israels of India and the Kiss of Peace of some of the Early Christians. Rev. J. H. Lord thus describes the Kiss of Peace of the Bene Israels :

" Emanating from the chief minister, who bestows it on the elders nearest to him, it passes throughout the congregation. Each individual seeks it, as far as possible, from his senior or superior. Extending the arms with the hands flattened out, and in the position of the thumbs being uppermost, the person

approached takes the hand between both of his own, similarly held, and the junior then probably places his remaining hand on the outside of one of those of the person already holding his other hand. The hands of each are then simultaneously released and each one immediately passes the tips of his fingers which have touched those of his neighbour to his mouth and kisses them. He then passes on to receive the same from, or to bestow the same on, another; and so on, till all in the Synagogue have saluted one another. Two or three minutes may be occupied in the process. A movement is going on all through the Synagogue, and a distinctly audible sound of the lips is heard through the building, till all is finished.[1]" As to the occasions when the Kiss of Peace is observed among the Bene-Israels, he says: "It is, of course, not difficult to believe in the possibility of the practice having been handed down amongst the Bene-Israels, and having been without break used by them on occasions of their meeting together at circumcisions, and for such other communal meetings as they may have kept up amongst themselves from the first."

The points of similarity between the Hamâzor of the Parsees and the Kiss of Peace of the Bene-Israels, when observed in congregations, are the following: (*a*) The movements of hands is similar. (*b*) In both, they emanate from the chief minister. (*c*) In both, each makes it with, or bestows it upon, the elders nearest to him. (*d*) In both, they pass throughout the congregation.

The only point of difference is this, that, while among the Bene-Israels the process ends with a kissing of the tips of the fingers of the hands, among the Parsees, it ends with the taking of the tips of the fingers to the forehead with a gentle bow.

1 The Jews in India and the Far East, by the Rev. J. H. Lord (1907) pp. 30–31. *Vide* my paper, "The Kiss of Peace among the Bene-Israels of Bombay and the Hamâzor among the Parsees" (Journal of the Anthropological Society of Bombay, Vol. VIII, No. 2, pp. 84-95. *Vide* my Anthropological Papers, Part I, pp. 283-94).

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The word *Hamâ* in the word Hamâzor is Avesta, *hama*, Sanskrit *sam*, Latin *simul*, *similis*, English *same*. The word *Zor* is Avesta *Zaothra* and comes from the root *Zu*, to perform a ceremony. So, the word Hamâjor means "to be the same or to be one in ceremony." One of the principal participants or performers of the ceremony, by passing his hands in the hands of others, symbolically makes them participate in the ceremony he had performed. The members of the congregation by performing the Hamâzor with one of the principal celebrants make themselves participants in the ceremony. After the performance of the Hamâzor and at the end of the ceremony, they subsequently make the *châshni*, *i.e.*, they eat a little of the consecrated things and thereby further show themselves as participants in the advantages or good resulting from the ceremony.

The meaning of the word Hamâzor.

While performing the Hamâzor, they recite the words "Hamâzor hamâ asho bêd," *i.e.*, "May you be one (with us) in the ceremony and may you be *ashô* or righteous." The recital of the words signify and emphasize the object and aim of the performance of the Hamâzor ceremony. The ultimate object of all ceremonies, rites and sacrifices is to elevate the mind of the performers or the worshippers. A 'sacrifice' does not fulfil its object unless it makes the participant 'sacred,' unless it elevates his thoughts, and makes him a better man. So, after performing the sacrificial service, one of the principal celebrants passes his hands into those of the other members of the congregation and lets them pass theirs into his, and by this symbolic mixing of hands, makes them participants in the ceremony and wishes them or rather asks them to be *ashô*, *i.e.*, righteous.

The formula recited while performing the Hamâzor.

From the fact, that a Hamâzor was performed in the Liturgical Services with a view to signify participation and unity and with a wish that the person with whom it was performed may be righteous, the Hamâzor has

The Hamâzor on a New Year's day.

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come to signify a religious or solemn way of communicating one another's good wishes on the Naoroz or the New Year's day. To the laymen, it is best known in connection with this New Year's day. Early in the morning of that day, after washing and putting on new apparel, the male members of the family exchange this form of salutation and of expression of good wishes. Friends do the same when they meet one another. "Sâl mubârak," *i.e.*, "May the year be auspicious," and "Dêr zi va shâd zi," *i.e.*, "May you live long and may you live happy," are other additional words, at times, uttered with this form of the exchange of salutations. Members of a family, or friends, if at variance, are expected to forget on the New Year's day their differences and to unite and be friendly with the performance of the Hamâzor. A generation or two ago, it was a custom for the head of a family, *i.e.*; the head, senior or elder member representing the block from which several chips had descended, to call a *mijlas* or a gathering at his place in the morning of the New Year's day for the purpose of the Hamâzor. All the members of the family met together and exchanged Hamâzor.

Spiritual Hamâzor.

We see from what is said above, that behind the outward passing of hands in the Hamâzor which signifies unity, harmony, participation, there lies the inner idea, which demands that the participants must unite in the works of righteousness. So, behind, what we may call, the "physical Hamâzor", there is what we may term the "spiritual Hamâzor." The participants in the ceremony, in the ritual, in the recital are asked to be one with the chief celebrant in some religious acts which may lead to an increase of righteousness in the world. From this view of the ritual there is not only the Hamâzor—the physical Hamâzor—between Man and Man, but there is also a kind of Hamâzor—a kind of spiritual Hamâzor between Man and Nature, between Man and Nature's God. The Pazend Âfrins recited in the above-described Âfringân ceremonies are replete with expressions about this kind of Hamâzor with God and his Nature. For

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example, in the Âfrin of Ardâfarosh, there is a long list of Hamâzors—Hamâzor with Ahura Mazda and Hamâzor even with many abstract ideas, all leading to a conception of righteous moral life. The purport of this part of the Âfrin is, that one must try to be one with the Harmony, Order, System established by God in Nature. The Hamâzors with the divisions of Time and the divisions of Space in the Great Infinity of Time and Space—divisions brought about by the movements of Heavenly bodies—are all intended with a view to that Harmony, Order or System. Let man try to be one with that Harmony, Order or System.

(*b*) Ashô-dâd.

Ashô-dâd literally means "what is given (*dâd*) to the righteous to the holy (*ashô*)." Hence the fees, or gifts given to the members of the Holy Order or the priesthood are generally spoken of as "ashôdâd." Afterwards, now-a-days, the word is sometimes employed even for the money-gift given at the temples to the Parsee poor, whether priests or laymen.

The *ashôdâd*, or the fees to the priests, does not only consist of payment in money, but also payment in kind. At the Uthamnâ ceremony, on the third day after death, besides payment in money, payment in cloth is made. A *sudreh* or a sacred shirt is given to each priest invited for the ceremony. Again, the *Daruns* or sacred breads and the *myazd* offered in the Sraosh Bâj are taken by the family priest as a part payment. In some ceremonies, such as the Naojote and the Marriage, a part of the payment consists of grain. These grain payments are generally known as 'akhiânâ.'

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CHAPTER XVII.

II.—THE FAROKHSHI.

Farokhshi.

The word Farokhshi is another form of Fravashi. The prayer recited under this name is so called, because it is intended to remember, invoke and praise the Fravashis of the dead. Like the Âfringân, it is generally recited over fruits, flowers, milk, wine, water, etc., and before fire. Its recital consists of the recital of the Satûm and the Avesta portion of the Farvardin Yasht. At times, and that very rarely, the recital of the Farvardin Yasht is proceeded with the recital of the Yaçna chapters of the Bâj recital, which, in that case is spoken of as Bâj *dharnu* (lit. holding the Bâj) of the Farokhshi. It is recited by one priest and has very little of ritual. As Farokhshi is the recital of the prayers for the Fravashis, and as these Fravashis or Farohars play a very important part in the religion of the Parsees, and as many ritualistic ceremonies refer to the Fravashis, a description of the Fravashis is essential.

The Fravashis or the Farohars.

Fravashi is the original Avesta term and Farohar is its later form. The word is too technical to be sufficiently and properly rendered into English. Prof. Harlez says: It is difficult to determine their nature (leur nature paraît assez difficile à déterminer.)[1] Rev. Dr. Casartelli says: "Il y a peu de sujets qui présentent plus de difficulté, tant dans le systéme avestique que dans celui du mazdéisme plus récent, que celui des esprits appelés *fravâhars, farôhars, fravash* ou *frôhars*. L'embarras principal provient de ce que le nom est appliqué à une faculté de l'âme humaine unie au corps pendant la vie, et à cette faculté détachée du corps et menant la vie,

1 Avesta, Livre sacrè du Zoroastrisme: Introduction p. CXIX.

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indépendante d'un esprit céleste."[1] The word Fravashi comes from Avesta prefix *fra*, Sans. *pra*, Pers. *far*, Lat. *pro*. German *vor*, Eng. *forth*, meaning forward, and the Avesta root *vakhsh*, Sans. वक्ष Pers. *vakhshidan*, Germ. *waschen*, Eng. *wax*, meaning to 'grow.' So Fravashi is that power or spiritual essence in a substance which enables it to grow. Neryôsang in his Sanskrit translation, renders the word by *vrudhdhi*, *i.e.*, increase. The proper name Frawartish which we come across in the Cuneiform Inscriptions (Behistun II, 5) and the name Phraortes which we find in Herodotus (Bk. I, 73, 102) are derived from the word Fravashi. We learn from the etymological meaning of the word and from all that is written about it in the Avesta books, that Fravashi is a spirit, a guardian spirit, inherent in everything, animate or inanimate which protects it from decay and enables it to grow, flourish and prosper. Every good object in Nature has its Fravashi which protects it and helps its development. Dr. Haug's definition gives some idea of what it is, though I would rather use the word 'spirit' in place of 'angel.' He says, "these Frohars or protectors, who are numberless, are believed to be angels, stationed everywhere by Ahuramazda for keeping the good creation in order, preserving it, and guarding it against the constant attacks of fiendish powers. Every being of the good creation, whether living, or deceased, or still unborn, has its own Fravashi or guardian angel who has existed from the beginning. Hence they are a kind of prototypes and may be best compared to the 'ideas' of Plato who supposed everything to have a double existence, first in idea, secondly in reality."[2]

All the Farohars were created by God before the creation of the Universe (Farvardin Yasht, XIII, 76). The Farvardin Yasht (Yasht XIII, 59-62) gives their number to be 99,999. But one must understand from that number, that, in the Avesta, it gives an idea of being innumerable. In this Yasht, 99,999

[1] Le Philospohie Religieuse du Mazdéisme sous les Sassanides," par L. C. Casartelli, pp. 76-77.

[2] Haug's Essays on the Parsees, 2nd edition, p, 206.

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Fravashis or individual spiritual essences are spoken of as protecting and looking after the sea Vourukasha (the Caspean). The same number looks after the constellation of Haptoirang (Ursa Major), the body of Keresâspa, and the seed of Zoroaster. So their number is innumerable. As the grand universe, the whole Nature is made up of innumerable objects, animate or inanimate, large or small, and as each object has its own Fravashi or some individual inherent spiritual essence which maintains and supports it, it is evident that there are innumerable such spiritual essences all emanating from that Great Divine Essence of God who has created them, and who has made use of them.

The Fravashis are Spiritual Essences. Their Relation to the other Higher Intelligences.

Ahura Mazda is the Great Architect of the Universe. He is the Creator of the Material as well as the Spiritual world. The Fravashis form the creation of the Spiritual world. In the spiritual hierarchy, they stand, as it were, fourth in the order of supremacy. There is believed to exist a beautiful relation between the different Higher Intelligences of the Hierarchy.

1. Ahura Mazda (The Omniscient Self-existent Lord) is at the head of all.

2. Next come his Ameshaspentas (The Bountiful Immortals) who are his own creation (Ahura Mazda Yasht, Yasht I, 25). Ahura Mazda who is self-created (Khadhâta, Khudâ) is himself one of the Ameshâspands. (Yasht I, 3; Yasht III, 1).

3. Then come the Yazatas (lit., those who are worthy of being worshipped). The Ameshâspentas who stand higher in the order and Ahura Mazda himself who stands at the top are also included in the list of the Yazatas. They stand first in the list of the Yazatas. In later books, Ahura Mazda is spoken of as Yazdân, *i.e.*, the Yazds in the plural, or the Yazata of the Yazatas.

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4. Then come the Fravashis (*i.e.*, the guarding or protecting spirits). Now, each of the Yazatas, who precede the Fravashis in the above order of hierarchy, has his own Fravashi. The Ameshaspentas who stand higher have each their own Fravashis. Then Ahura Mazda who stands at the top has his own Fravashi (Yaçna XXIII, 2 ; XXVI 2, 3).

The Work of the Fravashis in the creation of the Universe.

Ahura Mazda, the Omniscient Lord, has allotted to the Fravashis the work of helping the creation, (Farvardin Yasht ; Yasht XIII, 1, 19). They help in sustaining the sky (Ibid, 2, 22, 28, 29, Yaçna XXIII, 1), in letting the great river Ardviçura flow (Yasht XIII, 4), in supporting the earth (Yasht XIII, 9, 22, 28 ; Yaçna XXIII, 1). They help mothers in maintaining the children in the womb and in the work of delivery (Yasht XIII, 11, 22, 28 ; Yaçna, XXIII, 1, 15). It is these spiritual essences, these guiding and guarding spirits that help the waters to flow (Yasht XIII, 14, 22, 28 ; Yaçna XXIII, 1), the trees to grow, the winds to blow (Yasht, XIII, 14, 22, 28), the Sun, the Moon and the Stars to move in their orbits (Yasht XIII, 16). To them, the cattle owe their growth and spread (Yaçna XXIII, 1, 12). The purport of all this is, that there is the Divine hand of God in everything. Through His Fravashis or the protecting, guiding and guarding Spirits, He maintains all and rules over all.

Two classes of Fravashis.

We learn from the Farvardin Yasht that all the objects of Nature have their Fravashis, but artificial objects have none. Ahura Mazda and the Ameshâspentas have their Fravashis (Yasht XIII ; Yaçna XXIII, 2-4 ; XXVI, 2-3). The Yazatas and mankind have their Fravashis (Yasht XIII, Yaçna XXIII, 2-4). The sky, waters, earth, fire, trees, cattle, all have their Fravashis (Yasht XIII, 2). All the objects of Nature, as divided into three classes, 1. the Vegetable world, 2. the Mineral world, and 3. the Animal world, have their Fravashis.

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From what is said above we may divide the Fravashis into two classes :

(1) The Fravashis of Natural objects, *i.e.*, the transcendental essences of the objects. (2) The Fravashis of men.

(1) The Fravashis, or Transcendental Essences of natural objects.

According to the Avesta, all natural objects have their Fravashis, but not the objects that have been made from those natural objects. For example, the trees have their Fravashis, but not the chair or the table that has been made from the wood of the tree. God has created the Fravashis of these natural objects from the very beginning of creation. Before the creation of the object, there existed the Fravashi of that object, perfect, complete and correct. This conception of the Fravashi leads us to think that the Almighty had conceived the creation of every object in the Universe from the very beginning. In fact, he had conceived a complete, perfect and correct idea of the whole Universe before its creation. He had created or formed the transcendental spiritual essences of all objects before He created the objects themselves. The spiritual essences existed at first, and then the objects resulted from them. For example, the Avesta says that the earth itself has a Fravashi. Now, as it also says that the Fravashi existed before the creation of the object itself, it follows, that the Fravashi of the Earth existed or was created by God before He created the Earth itself. What does that mean in common parlance ? It means that God had conceived beforehand a complete, perfect, correct, harmonious, orderly system of the Earth. From that perfect conception, that correct idea, proceeded the creation of the earth. It existed in spirit before it existed in body. The earth, as we see it now, is not a haphazard result of some kind of creation or formation, but it is the result of a correct order, a perfect system, which was conceived before the earth came into existence. Again, take the case of the Heaven which also has, according to the Avesta, its Fravashi or a transcendental spiritual essence which existed before the creation of the Heaven. This also signifies that the

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Heaven also is not the result of some haphazard chance of circumstances. No, the Almighty had created its Fravashi beforehand and had thus conceived a perfect system of its creation, evolution and development. The Heavens, as we see them now, are a result of such Omniscient Intelligence.

The Zoroastrian belief about the Fravashis is connected with the idea of Eternity. Ahura Mazda is omniscient, omnipresent and omnipotent, and his omniscience, omnipresence and omnipotence consist in this, that he conceived, from the very beginning of beginnings, if we may say so, from time unlimited (zravâna akarêna), a most complete, a most correct, a most harmonious, a most orderly system of the universe. The Fravashis or the Farohars played an important part in this conception, because the Fravashis of the Universe and its objects were the transcendental spiritual essences from which God evolved gradually the great universe.

This view of the Fravashis as propounded in the Avesta shows beautifully the power and the wisdom of God. Take, for example, a tree. It has its Fravashi, *i.e.*, a transcendental spiritual essence, pure and perfect, which existed somewhere before the tree came into existence or assumed its present form and shape. With the birth, if we may so call it, of the tree, its Fravashi continues with it. It is its guiding spirit. After a certain time, the tree dies. but not the Fravashi, It continues to exist somewhere in nature as a perfect and pure transcendental essence. This Avestaic view of the Fravashis teaches several facts.

1. That there is something real, substantial, true, correct perfect, undying, behind the form and the figure of a thing which is always changing. That something real is always existing, is eternal.

2. That God is omnipresent, omniscient, omnipotent and his omnipresence, omniscience, omnipotence consist in this system

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of the Universe which has come from eternity, which exists at present for eternity, and which will continue to exist for eternity. There is nothing spontaneous. Everything evolves from something, from transcendental essence which is something connected with the very essence of the Almighty.

The Fravashis of the Avesta, (*a*) the Ideas of Plato and (*b*) the Patterns of the Bible.

(*a*) The Fravashis of the Avesta remind us, as pointed out by Haug, of the ideas of Plato and of the patterns of the Bible. Ideas or the transcendental spiritual essences formed an important part of the system of Plato's philosophy. According to him, the material and phenomenal world is the result of some pre-conceived ideas. Matter existed from times eternal. That matter took form at some certain time, but that form existed somewhere, long before the matter took that form. These forms were Plato's ideas. The ideas are eternal, invisible and imperishable, but the substances which take forms are subject to frequent changes. For example, just as, according to the Avesta, the Earth has its Fravashi, according to Plato it has its idea. The 'idea' of the Earth existed before the Earth itself. It was with that 'idea' before Him, with the help, as it were, of the 'idea,' that God created the world out of chaos. Milton uses the word 'idea' in that sense in the following lines :

"Thence to behold the new-created world
The addition of his empire, how it showed
In prospect from his throne, how good, how fair
Answering his great *idea*." (Paradise Lost, Book VII, ll. 554-557.)

(*b*) Again, according to Dr. Haug, the Fravashis of the Avesta resemble the patterns of the Bible. That resemblance is not very great, but it does hold to a certain extent. God shows to Moses the pattern of the tabernacle which he wishes the Israelites to construct. He says : "According to all that I show thee, after the pattern of the tabernacle, and the pattern of all

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the instruments thereof, even so shall ye make it." (Exodus, XXV, 9). These patterns shown by God to Moses are the *ideas* or spiritual essences which led to the construction of the objects. The reference to the patterns in the New Testament more vividly suggests the 'ideas.' In the Epistle to the Hebrews by the apostle Paul, we read: "It was therefore necessary that the patterns of things in the heavens should be purified with these" (Hebrew IX, 23).

(2) The Fravashis of man.

Burnouf's definition of the Fravashi, as understood by the Parsis, gives a correct idea of the Fravashi of man. He says: "By the Farohar, the Parsees understand the divine type of every being endowed with intelligence, his '*idea*' in the thought of Ormuzd, the superior genius which inspires him and which watches over him." (Par Ferouer les Parses entendent le type divin de chacun des êtres doués d'intelligence, son *idée* dans la pensée d'Ormuzd, le génie supérieur qui l'inspire et veille sur lui" (Burnouf: Commentaire sur le Yaçna, p. 270).

As every object of Nature has its Fravashi, so every man has his Fravashi, which God had created before the creation and which therefore existed somewhere before his birth. Thus, the birth of a child to-day is, in one respect, not a new phenomenon or event. It is an event which God had conceived at the very beginning of creation. The Fravashi of the child was created by God, milleniums before the date of the birth of the child. It existed from the very beginning, but it associated itself with the soul (*urvan* or *ravân*) of the child at its birth in this world. It will continue to remain with the child or rather with the soul of the child as long as the child enjoys life (*gaya*, *ahu*, or *ushtâna*). On the death of the child, whether as a child or as a man, it will continue to exist as perfect, as pure, as sound and as innocent, as when it was first created. On death, it will separate itself from the body (*tanu* or *asta*, lit., bones) and from the soul (*urvan*) of the child and mix itself among all the holy Fravashis (*hamâ ashô Farohar*).

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Thus, in the matter of the Eternity of Existence, the Fravashi of a man may be said to have three periods of existence, though a continuous existence: (A) Before the birth of a man, his Fravashi had a "pre-existence." (B) With his birth, it has "co-existence" or what may be termed "earthly conscious existence." (C) After his death, it has before it an eternal "future existence." Under these forms the Fravashis of men are spoken of as

(A) Those of unborn persons (*fravashayô a-Zâtanâm*).

(B) Those of born persons (*fravashayô Zâtanâm* or *Zavantâm*).

(C) Those of the dead (*fravashayô iriraṯhushâm*).

The work of the Fravashi of a man under the three states.

Now what part does the Fravashi of a man play in connection with man. What work has it to do?

A. The Fravashi of an unborn man.

As to what the Fravashi did in what we have termed its pre-existence, we know simply this, that, like the innumerable Fravashis, it did its work in the field of evolution. The world, or rather the universe as it is, is the result of development, of evolution, in which all the Fravashis take their part; so, with all the other Fravashis, the Fravashi of a particular man in its unborn (a-zâtanâm) state had to do its work.

B. The fravashi of a born man. Difference between Urvâna and Fravashi (Soul and Spirit.)

Then, with the birth into this world of the man whose special Fravashi it is, its special work begins. To understand that work, one must understand the relation between a man's *urvan* or *Ravân* and his *Fravashi*, or to speak in ordinary parlance, between his soul and guiding spirit. According to the Avesta, a man's soul (urvan) is different from his guiding spirit (Fravashi). Several facts lead to show this.

(*a*) In the Khorshed and Meher Nyâishes, a man invokes separately his soul and spirit (Haôm urvânem yazamaidê. Haom

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Fravashîm yazamaidê). (*b*) *Urvan* is masculine. *Fravashi* is conceived as feminine. (*c*) In the Fravardin Yasht, not only the Urvan and the Fravashi are considered to be separate spiritual parts of a man, but other spiritual parts, such as Daêna (Conscience), and Baodha (Intelligence) are spoken of as separate spiritual parts (Ahumcha Daênâmtha, Baodhascha, Urvânemcha, Fravashîmcha Yazamaidê. Yaçna, Hâ XXVI, 4). (*d*) The Yaçna (Hâ XXIII, 4) speaks of each *urvan* (soul) having a separate Fravashi. There, it is said: "I invoke the Fravashi of my own soul" (âyasê yêshti havahê uruno Fravashéê). (*e*) The Pahlavi books like the Virâf nâmeh, the Mino-Kherad the Bundehesh, the Ganj-i-Shâyagân, all speak of them as two separate parts.

Now the relation subsisting between the soul and its Fravashi will be better understood by comprehending what we may call the "spiritual constitution of man."

The spiritual constitution of man.

A man is made up of physical and spiritual parts. His *urvan* (soul) and Fravashi form his spiritual parts. *Ushtâna*, *i.e.*, the animal life keeps up his body. The animal life is kept up by the five senses. A moderate use of all the five senses is good for keeping up animal life. An immoderate use of the senses turns into a passion and is bad. The attachment of the soul to the body is a trial, an ordeal for the soul. As the enjoyment of the five senses is necessary and unavoidable to keep up animal life, the soul, while associating itself with the bodily life of a person, must look very sharp, lest an immoderate or undue use of the senses may contaminate it. It is good if the soul of a man separates itself in a pure, unalloyed uncontaminated state at the time when the animal life becomes extinct. If it does so, it is said to have passed the trial of this world well. One has to think, that the body is to be fed with the enjoyment of the senses in order to live and that it is not to be kept living in order to be fed. One must eat to live and not live to eat.

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Now it is the work of the Fravashi or the Farohar of a man to guide the *urvan* or soul and not let it be contaminated by an immoderate enjoyment of the senses. The Fravashi has to guide the Urvan or the soul through the *Baodha* or the *Budhi* or the spirit of intelligence. Just as a guide leads a wayfarer, so the Farohar guides the soul of a man. A man or a soul who accepts that guidance is a wise man. If one were to ask from this point of view "Who is the most fortunate man in this world ?" We may reply in the spirit of the above quoted passage (ahumcha daenâmcha baodhascha urvânemcha fravashîmcha yazamaidê) that "A fortunate man is he, who accepts the guidance of his Fravashi, communicated to him through his intelligence (*Baodha*), and accepting the guidance, makes such an use of his five senses which lead to support his life (*ahu*) as would keep his soul (*urvan*) pure and uncontaminated, so that when he has to pass on to the other world, he can present himself before his God with a pure conscienc (*daena*)."

The Fravashi of a man in the Avesta and the Genius of the Romans.

The Fravashi of a living man among the Zoroastrians resembles, in good many points, the Genius of the ancient Romans. The roots of both the words signify well nigh the same thing. Fravashi comes from a root which signifies 'to increase'. Genius comes from a root *gignere*, to generate. Dr. William Smith says: "The genii of the Romans are the powers which produce life (*dii genitales*) and accompany man through it as his second or spiritual self. They were further not confined to man, but every living being, animal as well as man, and every place had its genius. Every human being at his birth obtained (*sortitur*) a genius, whom he worshipped as *sanctus et sanctissimus deus*, especially on his birth-day, with libations of wine, incense and garlands of flowers. The bridal bed was sacred to the genius, on account of his connection with generation, and the bed itself was called *lectus genialis*. On other merry occasions, also, sacrifices were offered to the

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genius.....He (Genius) was worshipped on sad as well as joyous occasions.....The genii are usually represented in works of art as winged beings." (Classical Dictionary, word Genius.)

This passage shows that there are many points common to the Fravashis of the Zoroastrians and the genii of the Romans. (*a*) As among the Romans, so among the Zoroastrians, the Fravashis were invoked on both, sad as well as joyous, occasions. (*b*) The Fravashis also, are, like the Roman genii, represented in old-Persian works of art as winged beings. In the Farvardin yasht (Yasht XIII, 70) they are represented as coming from the heaven like birds (Yatha nâ mêrêgo hupêrêno). (*c*) Among the Zoroastrians, as among the Romans also, the Fravashis are invoked on bridal occasions. (*d*) They are represented as helping women in their labour of delivery (Yasht XIII, 15). (*e*) Flowers, incense, and wine are used among the Zoroastrians as among the Romans in the ceremonies invoking the Fravashis.

The Fravashis of the Zoroastrians and the Daimons of the Greeks.

The Fravashis of the Avesta resemble the *daimons* of the Greeks in several respects. The Greeks took the Daimon to be a protecting spirit. Plato said that "daimons are assigned to men at the moment of their birth, that they accompany men through life, and after death conduct their souls to Hades." Pindar spoke of the daimon as "the spirit watching over the fate of man from the hour of his birth." The daimons are further described as "the ministers and companions of the Gods who carry the prayers of men to the Gods, and the gifts of the Gods to men." In the Farvardin Yasht the Fravashis also are represented as doing a similar errand (Yasht XIII, 151).

(*C*) The Fravashis of the Dead. Future Life or the Destiny of Soul after death.

Almost all nations, whether old or new, of the East or the West, the educated or the uneducated, have one form or another of venerating the dead. This veneration is connected with the belief in Future Life. Zoroastrianism

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believes in the immortality of the soul. The Avesta writings of the Hâdokht Nask and the 19th chapter of the Vendidâd and the Pahlavi books of the Minokherad and the Virâf-nâmeh treat of the fate of the soul after death. The last mentioned book contains an account of the journey of Ardâi-Virâf through the heavenly regions. This account corresponds to that of the ascension of the prophet, Isaiah. Its notions about Heaven and Hell correspond to some extent to the Christian notions about them.[1]

A plant called the *Hom-i-saphid* or white Homa, a name corresponding to the Indian Soma of the Hindus, is held to be the emblem of the immortality of the soul. According to Dr. Windischmann and Professor Max Müller, this plant reminds us of the "Tree of Life" in the garden of Eden. As in the Christian scriptures the way to the Tree of Life is strictly guarded by the Cherubim, so in the Zoroastrian scriptures, the *Hom-i-saphid*, or the plant which is the emblem of immortality, is guarded by innumerable Fravashis or guardian spirits whose number, as given in various books, is 99,999. A good deal of importance is attached in the Avesta and in the later Pahlavi writings to this question of the immortality of the soul, because a belief in this dogma is essential to the structure of moral principles. The whole edifice of our moral nature rests upon its ground work. Dr. Geiger says on this point: "Nowhere, I think, does the belief in the future life after death stand out more prominently, nowhere are the ideas respecting it expressed more decidedly and carried out in all their details more fully, than among the Avesta people. Here the doctrine of immortality and of compensating justice in the next world forms a fundamental dogma

1 Vide my papers before the Bombay Branch of the Royal Asiatic Society, Vol. XVIII pp. 192-205 and Vol. XXIII pp. 189-216, on "The Divine Comedy of Dante and the Virâf-nâmeh of Ardâi Virâf," and on "An Iranian Precursor of Dante and n Irish precursor (Adamnan) of Dante". *Vide* My "Dante Papers,"

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of the whole system. Without it the Zoroastrian religion is in fact unintelligible ".[1]

Again, Zoroastrianism believes in Heaven and Hell. Heaven is called *Vahishta-ahu* in the Avesta books. It literally means the "best life." This word *Vahishta* has passed into Persian as "*Behesht*," which is the superlative form of "veh," meaning "good," and it corresponds exactly with our English word "best." Hell is known by the name of "*Achishta-ahu*," *i. e.*, "the worst life." Heaven is represented as a place of radiance, splendour, and glory, and Hell as that of gloom, darkness, and stench. Between heaven and this world, there is supposed to be a bridge, named "chinvat." This word—from the Aryan root "chi," meaning to pick up, to collect,—means the place where a man's soul has to present a collective account of the actions done in the past life.[2] For three days after a man's death, his soul remains within the limits of this world under the guidance of the angel Srosh. If the deceased be a pious man or a man who led a virtuous life, his soul utters the words "*Ushtâ-ahmâi yahmâi ushtâ-kahmâi-chit.*" *i.e.*, "Blessedness to him, by whom that which is his benefit becomes the benefit of any one else." If he be a wicked man or one who led an evil life, his soul utters these plaintive words: "*Kăm nemoi Zâm? Kuthrâ nemo ayeni?*" *i.e.*, "To which land shall I turn? Whither shall I go"?

On the dawn of the third night, the departed souls appear at the "Chinvat Bridge." This bridge is guarded by the angel Meher[3] Dâvar, *i.e.*, Meher the Judge. He presides there as a judge assisted by the angels Rashna and Âstâd, the former

1 Dastur Darab Peshotan's Translation, Civilization of the Eastern Iranians in Ancient times. Vol. I, p. 98.

2 The "Chinvat" bridge of the Parsees reminds one of the "Sirat" of the Arabs, the "Wogho" of the Chinese, and the "Gioell" and "Bifrost" of the Scandinavians.

3 Cf. my paper on "Mithra, the Yazata of the Zoroastrians and Michael, the saint of the Christians."

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representing Justice and the latter Truth. At this bridge, and before this angel Meher, the soul of every man has to give an account of its doing in the past life. Meher Dâvar, the judge, weighs a man's actions by a scale-pan. If a man's good actions outweigh his evil ones, even by a small particle, he is allowed to pass from the bridge to the other end and thence to heaven. If his evil actions outweigh his good ones, even by a small weight, he is not allowed to pass over the bridge, but is hurled down into the deep abyss of hell. If his meritorious and evil deeds counterbalance each other, he is sent to a place known as "Hamastgehân," somewhat corresponding to the Christian "Purgatory" and the Mahomedan "Aerâf." His meritorious deeds done in the past life would prevent him from going to hell and his evil actions would not let him go to heaven.

Again Zoroastrian books say that the meritoriousness of good deeds and the sin of evil ones, increase with the growth of time. As capital increases with interest, so good and bad actions done by a man in his life increase, as it were, with interest in their effects. Thus a meritorious deed done in young age is more effective than that very deed done in advanced age. For example, let that meritorious deed be valued in money. Let two friends, A and B, at the age of twenty-five, propose doing an act of charity, *viz.*, a donation of £1,000 to a charitable institution. A immediately gives the amount, and B postpones the act for some time and does it at the age of fifty. Calculating at the rate of four per cent., A's gift of £1,000 at the age of twenty-five is worth twice that of B at the age of fifty, *i.e.*, twenty-five years later. Thus, the Dadistân-i-Dini, recommends man to follow the path of virtue from his very young age. A virtuous act performed by a young man is more meritorious than the same act performed by an old man. A man must begin practising virtue from his very young age. As in the case of good deeds and their meritoriousness, so in the case of evil actions and their sins. The burden of the sin of an evil action increases, as it were, with interest. A young man doing an evil act has long

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time and opportunities at his disposal to wash off, as it were, the effect of that act, either by repentance or by good deeds in return. If he does not take advantage of these opportunities, the burden of those evil deeds increases with time.[1]

Relation existing between the living and the dead through the Fravashi.

Now, the veneration for the dead among the Zoroastrians, rests on the belief, that the dead have a future existence somewhere, and that there exists some relation, though invisible and spiritual, between the dead and the living (Yt. XIII, 49-52, 156-57). A father who did all his best to look after the welfare of his children does not cease to do so altogether after his death. He continues to do so in an invisible or spiritual way. On the other hand, the living who were loved and looked after by the deceased father do not and must not, forget the dead altogether. There exists some relation between the living and the dead. The channel through which this relation continues is the Fravashis of the departed ones. We saw above, that on the death of a person, his soul (*urvan* or *ravân*) meets with justice according to his merits or demerits. If he has deserved well, he goes to heaven, if not, to hell. His Fravashi, which guided him through life as a guiding spirit, parts from his soul and goes to its abode or place among all the Fravashis. It is the soul (*urvan*) that meets with good or evil consequences of its actions. The Fravashi or the guiding spirit, was pure and perfect, unalloyed and uncontaminated from the beginning and has passed away as such. So it is this pure and perfect spiritual entity, the Fravashi, that is the medium, as it were, of the continued relation between the living and the dead. After the third day after death, the Fravashi of the

1 The belief of the ancient Egyptians about the future of the soul after death, was similar to that of the ancient Persians in several points. There was some similarity between the Fravashi of the Zoroastrians and the Ka of the Egyptians. For further particulars, *vide* my paper on "The Belief about the Future of the soul among the ancient Egyptians and Iranians" (Journal B B. R. A. S. XIX, pp. 365-374, *Vide* my Asiatic Papers, Part I, pp. 37-46.)

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departed dear one is invoked. It is the Fravashi of the deceased that comes to the help of the living dear ones, provided they live a pure virtuous life and hold their departed dear ones in veneration.

Nature of the relation.

The relation subsisting between the two is, according to the Avesta, reciprocal. The dead expect to be remembered by their living dear ones, and in their turn offer their help and assistance. We learn from the Farvardin Yasht what the wishes of the Fravashis of the departed ones are. They exclaim : " Who will praise us ? Who will offer us a sacrifice ? Who will meditate upon us ? Who will bless us ? Who will receive us with meat and clothes in his hand and with a prayer worthy of bliss ? Of which of us will the name be taken for invocation ?" [1] These words of the Fravashis then show, what they expect from the *living* dear ones. They expect to be remembered and held in esteem and respect. In return, they offer the following blessings : " May there be in this house flocks of animals and men ! May there be a swift horse and a solid chariot." [2] Bearing in mind, that in those early days the cattle and the horse formed the wealth of a person, we understand by this, that the Fravashis in their turn offer to pray to God to give to their living dear ones prosperity and a progeny of children. Again, we read : " May these Fravashis come satisfied into this house ; may they walk satisfied through this house ! May they, being satisfied, bless this house, with the presence of the kind Ashi Vaughuhi ! May they leave this house satisfied ! May they carry back from here hymns and worship to the Maker, Ahura Mazda and the Amesha Spentas ! May they not leave this house of us, the worshippers of Mazda, complaining !" [3] (Yasht XIII, 156-57.) Again, we read that those who " treat the Fravashis of the faithful well " [4] become independent and happy, their

1 S. B. E. Vol. XXIII, p. 192. (Yasht XIII, 49).
2 *Ibid*, p. 193.
3 *Ibid*, p. 184 : Yasht XIII, 18.
4 *Ibid*, p. 230.

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difficulties are got rid of,[1] they are rewarded with success, health and glory,[2] and with an earnest desire to help the good and the virtuous[3] and to break the power of those who oppress the poor and the innocent.[4]

Here, we see the relation supposed to subsist between the good that are living and the good that are dead. Those, that are gone wish and expect to be held in esteem and regard and to be remembered and respected. The living, on their part, also desire that the dead may be remembered in their houses well and worthily and that they may return satisfied and contented. The Fravashis of the dead on their part pray for and offer blessings to the living that they may be blessed with worldly and spiritual wealth, that they may be happy and virtuous, that they may help the virtuous and punish the vicious. So, in short, the relation between the living and the dead is respect, regard, remembrance and esteem from one side and blessings from the other.

The one essential thing for the living to receive the blessings of the good dead who are gone is, that they should be *ashavan, i.e.*, righteous. When the Fravashis are invoked in a house, they feel satisfied and contented if they see piety, virtue, righteousness in the house. If they do not see that, they return unsatisfied and distressed, All the prayers recited in the house in honour of the dead must be prayers that "reach righteousness" (asha nâça nemangha). The Yaçna (Hâ XVI) again says, that "the dead rejoice at the brilliant deeds of righteousness, by the living." If they will find the house virtuous, they will move therein, as it were, with pleasure and satisfaction, and bless the house with the gift of Ashi Vanghu. If they will find the contrary, they will leave the house "complaining." Righteousness in the house is the *sina qua non* of their hearty, good reception. If that is not seen in the house, hundred other things

1 Yasht XIII, 20.
2 Yasht XIII, 24.
3 *Ibid*, 25, 39.
4 *Ibid*, 31, 33, 39.

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done for them go for nothing. If they will receive satisfaction from the house in point of righteousness they will be the means of carrying the prayers of the living to the throne of Ahura Mazda. In that case, they (the Fravashis) will carry to the house[1] "the healing virtues of (their) blessed gifts as wide-spread as the earth, as far-spread as the rivers, as high-reaching as the sun, for the furtherance of the better men, for the hindrance of the hostile, and for the abundant growth of riches and of glory."[2]

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1 S. B. E. Vol. XXXI, p. 311 : Yaçna Hâ LX, 4.

2 The veneration of the dead among the Zoroastrians, resembles, in some points, the veneration of the Manes of the dead among the Romans. The word 'Manes' comes from Latin *manus*, good, and the Fravashis of the Avesta are also spoken of always as 'the good' (vanghuish). The Manes of the virtuous were known as the Lares. The Fravashis in the Avesta are spoken of as those of the house, of the street, of the village, of the country, (nmânayâo, viçyâo, zantumâo, dakhyumâo). I think a somewhat similar division or nomenclature seems to have been made in the case of the Manes of the Romans. The Fravashis of the house (*Fravashayo nmânyâo* from *nmâna*, house) correspond to the Lares domestici (*domus*, house) of the Romans: The Fravashis of the street *Fravashayô viçyâo* (from *viç*, street) correspond to the Lares compitales (parts of a city marked out with *compita* or dots) of the Romans. The Fravashis of the village (*Fravashayô Zantumâo* from *Zantu*, village) correspond to Lares rurales (rus, ruris, the country) of the Romans. Lastly, the Fravashis of the whole country (Fravashayô dakhyumâo) correspond to the Lares præstites of the Romans. The Lares publicii of the Romans correspond to the Fravashis of the public benefactors remembered in the Fravardin Yasht (*vide* my paper in Gujarati on Farohars in my "Anâhita and Farohar").

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CHAPTER XVIII.

III.—THE SATÛM.

Satum, a Hymn of Praise for the dead.

The word Satûm means 'praise' It comes from Avesta *stu*, Sanskrit *stu*, to praise. It is a prayer recited on meals in honour of the dead. It is so called from the word "staomi" which occurs in the commencement of the 26th chapter of the Yaçna which is recited in the the prayer of the Satûm as its principal portion. The Chapter opens with the words "I praise (*Staomi*), remember, and extol, the good, brave and beneficent Fravashis of the pious." The word *Satûm* corresponds to the Sanskrit *stom* which means a "hymn of praise," as well as, "a sacrifice, an oblation." Thus the word *Satûm* means a "Hymn of Praise."

As seen from the sentence quoted above (Yaçna Hâ XXVI. 1) it is a hymn of praise for all the Fravashis. At first, the Fravashis of all the Holy ones are invoked generally and then specially those of Ahura Mazda, His Amesha Spentas, of the pious Poiryô-tkaeshân, *i.e.*, of the Mazda-worshippers who preceded the time of Zoroaster, of Gayomard the first man, of Zoroaster, of King Gushtâsp in whose reign Zoroaster flourished, of Isad-vâster, a son of Zoroaster who was a chief priest, of the Nabânazishtas, *i.e.*, of the contemporaries of Zoroaster who worshipped one God, of all pious souls, of all who were profound in religious lore and of all who were still acquiring that lore, and of all the pious, whether males or females, whether adults or minors.

The praise consists in remembering the dead, in remembering their good deeds and actions. But a most praise-worthy praise consists in your acting up to the high standard of the person or being whom you praise. So, in the Pazend Dibâchê

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which is recited after the recital of the above chapter of the Yaçna which is known as "Satûm nô Kardo," *i.e.*, "the section of Satûm," the worshipper expresses a desire to that effect and says, "May my Humata, Hukhta, Hvarshta, *i.e.*, good thoughts, good words and good deeds, go to delight the Fravashis of the holy." Thus the worshipper is enjoined to act up to the standard which Hana More points out in the lines.

"Sweet is the breath of praise when
given by those

Whose own high merit claims the
praise they give."

To praise the dead is more praise-worthy than to praise the living, because in the latter case, it may be, that you perhaps expect something substantial from them in return, but in the former case, you expect nothing substantial from the dead. What little you do is a kind of self-sacrifice. A Hymn of pure praise is better than a prayer wherein you want something from the Higher Powers.

Satûm recited over meals.

The Satûm prayer is generally recited over meals. In the Haoma Yasht (Yaçna X, 18) we read: "O Haoma! these Gâthâs are for thee, these *satums* (staomayô) are for thee, these meals (chîchashânâo) are for thee, these words of truth are for thee." Hence the custom seems to have arisen to have a meal placed in a tray and then to recite the *Satûm* prayer over it. The presentation of the meals is symbolic, showing that there exists a kind of communion, mental or spiritual between the living and the unseen higher intelligences of the dead. In the case of the dead, the living present their meals, as it were, to the memory of the dead, and, while presenting them as an offering for them, offer at the same time, as said above, an expression of their will to offer their good thoughts, good words and good deeds.

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The meals are prepared carefully with an idea of purity and cleanliness. If in a Parsee household the daily meals are prepared by a non-Parsee cook, in the case of a meal prepared for the *Satûm* prayer, the members of the family carefully wash the utensils clean, and prepare the meal themselves or engage a Parsee cook for the purpose. One or more dishes prepared according to the means of the family are arranged in a tray. A pot of pure water and a glass of wine are also placed in the tray. Then a vase of fire is placed in the front between the tray and the priest who recites the *Satûm* prayer. The priest, while reciting the Satûm, burns sandalwood and frankincense on the fire. In the recital of the Pazend Dibâcheh, he mentions the name of the particular person in whose memory the *Satûm* is recited. Together with his name the names of the other departed ones of the family may also be remembered.

When the recital is finished, one or more members of the family place frankincense on the fire referred to above. *Lobân mukvun*, *i.e.*, to place the frankincense, is a part of the ceremony in which the ladies of the family take a special consolation for the separation of their dear ones. They remember the name of the particular dear one or dear ones whose memory they wish to honour, and, while doing so, place frankincense over the fire.

The morsel of the dog.

Before the large tray containing the meals, there is a small plate containing a part of the meals, not necessarily a part of all the dishes. This plate is for what is called *Kutrâ no bûck*,[1] *i.e.*, a morsel (lit. share) for the dog. It reminds one of olden times,

1 The word *bûch* બુક now used by the Parsees seems to be Av. [illegible] *baga* (Guj. ભાગ from Av. [illegible] Sans. ભજ Lat. frangere to break) a broken piece. Or, perhaps it may be the Arabic word used in Persian, 'buk' (بكاغ) meaning "having little milk" (Steingass). It is a practice with some to give to a dog, on such an occasion, a little milk, and a meal may be a substitute for such milk.

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when every Parsee street had a dog, not only for religious purposes as the *sag-dîd* but for Police purposes as well. Even now in a Parsee town like Naosari, some people feed, on some occasions, the dogs of the street. Up to a few years ago, it was a practice, even in Bombay, to send a bread or breads to the Towers when a corpse was carried there, to feed the dogs kept there for the sag-dîd. After the recital of the *Satûm*, this plate of meals is given to the dog or dogs of the street for food. When there are no such dogs, it may be given to the poor as charity, or to young children of the family, on the principle, perhaps, that "charity begins at home."

Occasions for reciting the Satûm.

The occasions of the monthly Bâj, *i.e.*, the monthly day during the first year after death on which a person died, and of the anniversaries of death are the principal occasions for the Satûm. It is also recited on other religious holidays like the Gâhambârs, the Fravardegân holidays, the Jashans, etc. Its recital is not necessarily connected with the dead. It may be recited even on joyous occasions.

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CHAPTER XIX.

COMBINED GROUPS OF LITURGICAL CEREMONIES.

Having described at some length, the liturgical services individually, I will now describe certain ceremonies or rather groups of ceremonies which are observed by celebrating a certain number of the different services. Among such groups of services are the following :—

1. The Hamâyasht or Homâsht.
2. The Geti-Kharîd.
3. The Sarosh.
4. The Zindeh-ravân
5. The Nirangdin.
6. The Gâhambâr.
7. The Jashan.
8. The Farvardegân.
9. The Farestâ.

1. HAMÂYASHT OR HOMÂSHT.

The word "Hamâ Yasht" means the praise or celebration (Yasht) of all (hamâ) Yazatas or angels. The ceremony consists of several celebrations of the Yaçna and the Vendidâd. It is performed in honour or in memory of women either living or dead. The belief is, that women are, in their state of menstruation, and accouchément, enjoined to observe certain observances (*Vide* Purification ceremonies). There may have been or there may be derelictions in the observance of those customs or in other worldly or religious duties. So, the performance of these ceremonies act, as it were, as some means to make up for the deficiencies in the observance of the customs.

The Hamâyasht consists of 12 *Kardâs* or sections. Each *Kardâ* or section consists of twelve recitals in honour of one

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particular Yazata. The recital varies according to the nature of the Hamâyasht. There are two kinds of the Hamâyasht :—

(*a*) Moti (મોટી) or the great Hamâyasht.

(*b*) Nâni (નાની) or the small Hamâyasht.

(*a*) The first, *i.e.*, the great Hamâyasht consists in the recital of 144 Yaçnas and 144 Vendidâds with their rituals. The 144 Yaçnas and Vendidâds are recited in honour or with the Khshnuman of 12 Yazatas or angels, *i.e.*, 12 Yaçnas and 12 Vendidâds are celebrated in honour of each Yazata. These 12 Yazatas are the following :— 1. Ahura Mazda. 2. Tishtar. 3. Khurshed. 4. Meher. 5. Âbân. 6. Ádar. 7. Khurdâd. 8. Amerdâd. 9. Spendârmad. 10. Goâd. 11. Sarosh. 12. Ardâfarosh (Farvardin). The above list is given in the order in which the celebrations in honour of each Yazata are performed.

If one pair of priests, *i.e.*, two priests, would peform the whole ceremony, it would take 144 days, *i.e.*, about 5 months to complete it, as only one Yaçna and one Vendidâd can be recited every day. More than one Yaçna can be recited by two priests during the Hâvan gâh or the morning hours of the day, but, as only one Vendidâd can be recited during the Hoshain gâh or the hours after midnight, one Yaçna and Vendidâd only can be celebrated per day. So, if one wishes the ceremony to be finished during a shorter period, one or more Jôrs or pairs of priests can be engaged for the service. While the ceremony lasts an Afringân and a Bâj in honour of the same Yazata in whose honour the Yaçna and the Vendidâd are recited, are also performed.

(*b*) The smaller Hamâyasht consists of the recital of 144 Yaçnas and 12 Vendidâds. At the end of each *Kardâ* or section, *i.e.*, at the end of the recital of 12 Yaçnas in honour of one Yazata, one Vendidâd is recited in his honour. Now, as one pair of priests can celebrate during a day more than one Yaçna and as the Vendidâd is to be recited at the end of each *Kardâ*

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of 12 Yaçnas, the smaller Hamâyasht can be finished sooner than the larger one. Again, if more than one pair of priests are employed, it can be finished much sooner.

2. THE GETI-KHARÎD.

The word *Geti-kharîd* literally means, "the purchase (*Kharid*) of the world (*geti*)." It corresponds, to a certain extent, to the Christian word "Redemption" which also comes from a root *emere*, meaning to buy. It is intended to be a ceremony for seeking salvation from the sins of the world. The original idea suggested by the name seems to be, that one should redeem his time and make the best use of it so as to save himself. It was something like that suggested by the following words of St. Paul in his Epistle to the Ephesians (Chap. V, 15, 16): "See then that ye walk circumspectly, not as fools, but as wise. Redeeming the time, because the days are evil." As the Patet says it is not money with which one has to purchase his salvation, but with his heart. One has to give away the money which he has when required for the good of others. He is to sacrifice even his life for the sake of truth. We read in the Patet (Karda 1): "The whole powers which I possess, I possess in dependence on the Yazatas (Yazdân, *i.e.*, God). To possess in dependence upon the Yazatas means (as much as) this: if anything happens, so that it behoves to give the body for the sake of the soul, I give it to them." [1] So, the original idea is that of self-sacrifice.

The ceremony that is now known by this name consists in the recital of nine Yazashnas or Yaçnas. The first six Yazashnas are those of Mino-nâvar. They are performed for six days, one at a day, each of the two priests who perform them serving as *Zaotâ* alternately. Then, on the sixth and the seventh or the seventh and the eighth day, they perform three more Yazashnas, one in honour of Sraosh, another that of the Sirouzeh, and the third the Visparad.

1 Spiegel, translated by Bleeck, Vol. III. p. 153.

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3. SAROSH.

Sarosh ni Kriya, *i.e.*, The Ceremonies of Sraosha.

By the name Sarosh are known the funeral ceremonies that are generally performed in honour of a deceased person during the first three days after death. At times some repeat these ceremonies even some time after death, even after months or years after death. These ceremonies are known by the name of Sarosh, because the prayers therein are recited in honour of, or with the Khshnuman of, Sraosha. We will here shortly describe the functions of Sraosha, the Yazata or angel, which will enable one to see why the prayers are recited with his Khshnuman.

Sraosha, the Yazata.

In Zoroasikan angelology, Sraosha occupies a very high position. As said by Dr. Geiger, he is a "characteristic figure in the Avesta religion" and "exemplifies clearly the ethico-philosophical spirit which predominates in the Zoroastrian system."[1]

The word comes from the root *Sru*, Sanskrit *shru*, to hear, or to cause to hear, and thence to obey. So he presides over the abstract idea of obedience,—obedience to God. Obedience implies hearing. So he is the Yazata who hears from God, communicates to Man what he hears from God and asks Man to obey God's message which he communicates. Hence he plays, to a certain extent, the same part in the Parsee books, as that which Gabriel plays in Christian books. He is a messenger of God communicating to Man the wishes and orders of God. It is generally through him that prophets and even righteous men are inspired by God. He protects the souls of men both during the day and during the night. His protection is greater at night. Hence it is that the Yashts in his praise (Yasht XI and Yaçna Hâ LVII) are specially recited at night. The dog, who watches a house at night, and the cock, that crows during the last part of the night and wakes men from sleep, are therefore the animals

1 "Civilization of the Eastern Iranians in Ancient Times," Introduction translated by Dastur Darab P. Sanjana, Vol. I, p. LI.

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that are associated with his work. (Bundehesh, Chap. XIX, 33). He protects man against the evils of ignorance, anger, sloth and intoxication. The pith of all that is said of him in the Avesta and Pahlavi books is this : By obedience to the Commands of God, by conformity to His laws as seen in Nature, man protects his soul and moves in the proper path. Obedience to the Laws of God, as seen in his Nature over which Sraosha presides is everything. As M. Harlez says : " L'accomplissement de la loi est la source de toute la prospérité."[1]

From all this we see that Sraosha is the guardian angel who protects the soul of man. He protects the soul of man not only during life but even after death (Yaçna LVII, 25). His help or co-operation is required by the soul during its passage to the next world, especially during the first three days, when it is passing to a new plane of activity from the plane of this world to that of another. We read in the Minokherad (Chap. II, 115) : " The fourth day in the light of dawn—with the co-operation of Srôsh the righteous, Vâê the good, and Vâhrâm, the strong.... (the soul) goes up to the awful, lofty Chinvad bridge to which everyone, righteous and wicked is coming."[2] " And the righteous soul passes over with the co-operation of Srôsh the righteous " (Chap. II, 124).[3] (Vide also Śhâyasht lâ Shâyast, XVII, 3 ; Dadistân-i-Dini, XXVIII, 6-7). Thus, we see that the ceremonies are performed with the Khshnuman of Sraosha, because the soul in its passage to the next world has his help and guidance. So, the Sarosh ceremonies are on the one hand intended to signify thanksgiving to Sraosha for the protection that he had offered to the soul during his life-time and that he offers after death. They are at the same time intended to pray, that he (Sraosha) may continue that protection after death. After separation from the body, the soul, finding itself, as it were, on a quite new plane, in other spheres of activity, is in more need of help and protection.

1 Le Zend Avesta : Introduction, CXV.

2 S. B. E., XXIV, p. 17.

3 *Ibid.* p. 19.

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The Sraosh ceremonies consist of the following :—(The Pahlavi Vendidad VIII 22 refers to some of these ceremonies).

1. The recital of 3 Yaçnas with the Khshnuman of the angel Sraosh during the morning hours. This recital is indispensable. For a child under seven, one Yaçna is permissible. (*Ibid.*)
2. The recital of the Vendidâd at midnight from one to three in number. This is not necessary; it may or may not be made.
3. The recital of the Sraosh Bâj during each of the 5 *gahs* or periods of the day during the first 3 days. This recital is not indispensably necessary, but it is generally made.
4. The recital of the Âfringân of Sraosh (Yaçna LVII, 15-18) in the first part of the night (Aiwisruthrem gâh). This is indispensably necessary. It is generally recited in the house near the spot where the remains were placed before being carried to the Towers. This recital is ordinarily spoken of as "Sarosh no Kardo, *i.e.*, the particular section in honour of Sraosha.
5. The recital of the Nyâishes and Yashts in each of the five *gâhs* or periods of the day. During the three periods of the day, the smaller Sraosh Bâj, *gâhs*, the Khorshed and Meher Nyaishes and Patet are recited; and, during the night, the smaller Sraosh Bâj, the *gâhs*, the Yashts (Yaçna LVII and Yasht XI) and the Patet are recited. These recitals are not indispensably necessary.
6. The recitals at the Uthamnâ ceremony. They are necessary. Some perform this ceremony twice, once during the afternoon of the third day and the second time at the end of the third night. Only one of these two is necessary and especially that at the end of the third night.
7. The recitals of the Four Bâjs with a *Siâv* or suit of clothes during the latter part of the third night, (*Vide* Bâj for the description of these).

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8. The recital of the Âfringân of Daham on the dawn of the third night.
9. The Chehârum, or the fourth day ceremony.

All the different ceremonies which make up the Sarosh ceremonies do not require any fuller explanation, as they have been treated under their respective headings, but the Uthamnâ and the Chehârum require a special mention. We will describe them at the end of the article on Sarosh.

Jorâni Kriyâ.

In the matter of the Sarosh ceremonies for the first three days after death, and subsequent ceremonies during the first year or even after the first year, the practice is that if the deceased is a married person, the ceremonies—if not all, the principal according to one's means—are performed not only in the name and in honour of the deceased but also in the name of his or her partner, *i. e.*, of the husband if the deceased is a female, and of the wife if he is a male, whether the partner be living or dead. The performance of this double set of ceremonies is spoken of as "Jorâni, જોરાની Kriyâ," *i.e.*, ceremonies of the pair. This double performance is not referred to in old books and seems to be a later introduction. In case the deceased has gone through a second marriage, the ceremonies are threefold. For example, if A dies and had married a second wife C after the death of his first wife B, then on his demise, some of the ceremonies are performed in the name of all three A, B and C. This is not a general practice, but is resorted to by those able to afford. The custom of this double set of some ceremonies seems to have arisen from the belief that a pair once married is married for life and death.

Expenses of the funeral ceremonies for the first four days.

The Trustees of the Funds and properties of the Parsee Punchâyet pay the funeral expenses of the poor of their community who are not able to defray them. In case of those that have died utterly destitute and without anybody to perform the funeral ceremonies after them, they (the

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Trustees) get the ceremonies performed in a Fire-temple under the charge of a head-priest. I give below a list of the charges which will give one an idea, not only of the expenses, but also of the ceremonies that are thought to be absolutely and indispensably necessary. The total cost paid for the poor in Bombay, which is a big and rather expensive city is Rs. 45.

	Rs.	a.	p.
Fees received at the Tower of Silence for the wages of the corpse bearers, &c., in the case of poor persons	2	4	0
Fees of two priests who perform the Get Srnâ ceremony before the removal of the corpse	3	0	0
Recital of the three Yaçnas of Sraosh	6	0	0
Recital of the Ardâfarosh on the Chehârum, *i.e.*, 4th day	2	0	0
Recital of four Bâjs on the 3rd day after midnight ..	2	0	0
Recital of the Karda of Sraosh for three nights ..	3	0	0
The Uthamnâ and the Âfringân on the dawn of the fourth day	4	0	0
The Afringan Bâj of Chehârum on the 4th day ..	3	0	0
Fruit, flowers, flour, sandal-wood, &c., ...	6	8	0
The meal for the Satum on the Chehârum day ..	1	0	0
Siâv *vâsan* (*i.e.*, a suit of clothes, utensils, &c.) to be consecrated at the recital of the four Bâjs on the 3rd day	7	4	0
Total ..	40	0	0

Uthamnâ ceremony.

The word Uthamnâ comes from an Indian verb 'uthvun' meaning 'to get up, to depart.' According to the Parsee books, on the death of a person, his soul remains within the precincts of this world, generally at the place where he died, or at the place where his body had its last resting place. It is at the dawn of the

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third night, it gets up, as it were, and departs from this world to the world above. So, the ceremony performed on the third day after death is called 'Uthamnâ,' *i.e.*, the ceremony of the day of the departure of the soul from this world.[1] The most proper occasion for the ceremony is the dawn of the third night when the soul is believed to depart from the precincts of this world. The ceremony is performed at that time, but generally the custom is, that it is also performed in the afternoon of the third day in order to make it convenient for the friends and relations to attend at, and participate in, the ceremony.

Friends and relations and the invited priests assemble at about 3 p.m. at the place where the ceremony is to be performed. The place may be either the house of the deceased, if it is convenient to accommodate the assembly there, or at an adjoining Fire-temple or another kind of public place. At three o'clock when the *gâh* (Uziran) changes, most of the persons assembled perform their ablutions and perform the Kusti Pâdyâb. They then stand turning to the West and recite the Khorshed, Meher Nyâishes, the *Duâ nâm setâyashna* and the *nemô-aônghâm* prayer known as the *nemâz* of the four quarters of the world (Yaçna I, 16). The Khorshed and the Meher Nyâishes are repeated twice. It is considered to be the duty of every Zoroastrian to say his Khorshed Meher Nyâishes three times (*Hâvan*, morning, *Rapithwan*, noon, and *Uziran*, afternoon) during the day. So, the first set of the Nyâishes is recited with a view to do their own duty. The second is believed to be recited out of their duty and respect towards the dead. After the conclusion of the above prayers, all assembled perform the Hamâzor with one another. They then sit down on the carpet and recite *Uziran* gâh and Sarosh Hâdokht (*Yasht* XI). They then recite the Patet or the prayer of repentance mentioning the name of the deceased person in the last *Kardeh* or section.

[1] Some say that it is so called because, after its celebration, members of the family, get up from their deep mourning and go out for their usual avocations.

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In all these prayers, the head or the senior priest leads the recital. During the recital of the Patet by the whole assembly, a priest standing before the fire, which burns in a vase, and with trays of fragrant flowers and of pots or vessels containing rose water and other perfumes before him, recites the *Dhup-nirang* (see below) mentioning the name of the deceased person. If the deceased person is married, two priests say the *Dhup-nirang* prayer. In that case the ceremony is said to be that of Jorâni Kriyâ, *i.e.*, the ceremony of the married pair.

Sôsh.

At the conclusion of the *Dhup-nirang* prayer, one of the heirs of the deceased, generally the eldest son or a near relation is presented before the senior priest who makes him recite a form of obligation which is spoken of as " Sôsh *bhanâvvi* " wherein a son or a near relation undertakes to perform certain religious ceremonies in honour of the deceased. The word Sosh seems to be a corruption of Sraosh which is the principal ceremony for the dead. The obligation is to get the following recited or done :—

(*a*) *Lâkh bhanâvvi*, *i.e.*, to get recited one lac, five hundred Ahunvars.

(*b*) Three Yaçnas.

(*c*) Three Vendidâds.

(*d*) Twenty-four Daruns.

(*e*) Ashodâd, *i.e.*, the gift to the righteous.

This obligation now a days has become well nigh stereotyped. It seems that formerly the obligation was only for the ceremonies which the surviving relations wished to be performed.

Then, if the deceased is a male of the age of 15 or above, an announcement is made as to who has been adopted as his son. Donations in charity in honour or in memory of the deceased are then announced. Then the assembly recites the Tandaruçti prayer praying for blessings upon the surviving head of the family. Consecrated flowers are then distributed among, and rose-water besprinkled upon, the persons assembled.

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Lastly, the family priest goes round among the persons assembled and makes salâms or salutations. This is the way of thanking the people for their kind presence on the occasion. Formerly, the head of the family also followed the family priest in bidding the salutation. But that custom is not observed generally, though it is prevalent even now in mofussil towns like Naosari.

(*a*) The Lâkh.

The Ahunvar or Yathâ Ahu Vairyô is a short prayer like the Paternoster of the Christians. The relations undertook to get one lac (lâkh) and five hundred Ahunvars recited in honour of the deceased. They need not and cannot be recited at once. They can be recited at convenience during the first year after death. They may be recited by a priest or may be recited by a member of the family.

(*b*) (*c*) (*d*). The recital of the Yaçna and the Vendidâds refer to the recitals of these ceremonies during the first three days. The 24 Daruns refer to the sacred breads in the Bâj ceremony performed at the latter part of the third night.

(*e*) The Ashô-dâd.

The word Ashô-dâd means gifts to the righteous. The voluntary payments to the priests are generally known by that name now. In the *Uthamna* ceremony, at the end, the head of the family or somebody in his behalf pays the priests their fees. The sums given vary according to the means of the family. The head or the senior priest is paid more than others according to his status in his profession, Besides payment in money, each priest is generally given a *sudrah* or sacred shirt. The suit of clothes that is consecrated with the four Bâjs on the third day after midnight and which is known as Siâv is also spoken of as Jameh Ashodâd *i.e.*, the clothes to be given as gift to the righteous

For a fuller discription of this ceremony, *vide* my paper on "the use of Rosaries among the Zorastrians" in the Sir J. J. Zarthoshti Madressa Jubilee volume. *Vide* my memorial Papers, pp. 63-64.

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poor. This suit of clothes is generally given to the family priest.

Gae bhanâvvi.

It seems that formerly the family priest was given a cow in addition to payment in money and clothes. This custom seems to have arisen in India where Hindoos presented cows to their Brahmins. Though the custom of giving a cow is no longer observed, its remnant has remained in a money payment to the family priest which is called the fee for Gâe *bhanâvvi, i.e.,* the declaration in prayer for the gift of a cow. He is now given a sum varying from one Rupee to 5 Rupees under that name. As this fee is now given at the time when the above referred to Shos (or Sraosha) declaration or obligation is made, it is at times called the fee of *sôsh* (Sraosh) *bhanâvvi.*

Dhup-sârvi.

Dhup is an Indian word (Sanskrit *dhup*) meaning perfume. *Dhup sarvi* is the modern Indian name of the ceremony, of which the ancient Persian name is *nirang-i-bui dâdan, i.e.,* the ceremony of giving or distributing the perfumes. The ceremony is so called because during the performance of this ceremony, fragrant flowers, rose-water and other perfumes are placed in trays on carpets on which the assembly is seated. At the end of the ceremony these flowers are distributed and the rose-water sprinkled among the persons assembled. Again, during the performance of the ceremony, fragrant wood like sandal wood and the *agar* and fragrant incense like frank-incense, are burned.

Now, what do these perfumes of the fragrant flowers, rose-water and other odoriferous liquids seem to signify and symbolize ? The ceremony seems to signify that the path of the righteous (ashavan) souls in the next world is besprinkled with fragrance and joy. It moralises and says, as it were, to the people assembled : "A righteous soul that passes away to the next world has his way beset with fragrance and joy. Let us all think of that and bear that in mind and let us all so behave, that when our turn of

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departure comes, our way also may be so perfumed with fragrance and joy." The Virâf-nâmeh which, like the Divine Comedy of Dante gives a picture of what the righteous soul meets on his way to the next world, says that "on the dawn of the third day the righteous soul moves about in the midst of fragrant plants" (Virâf nâmeh, Chap. IV 15). So, the occasion when this *Dhup* ceremony is performed being that of the *Uthamnâ* (q. v.) or the ceremony of the third day after death, fragrant flowers and perfumes are presented as symbols.

The Dhup ceremony forms a part of the Oothamnâ ceremony. It consists in the recital of the Pazend Dibâcheh, which precedes the recital of the Âfringân ceremony. The Dibâcheh is preceded by a few additional words in the commencement (az hamâ gunâh patet pashemânum. Ashem, &c.) expressing repentance of sins, if any. It ends with a few more sentences expressive of good wishes for the deceased and for the living creation.

The recital of the Dibâcheh is spoken of as "Dhup sârvi.' There are three ceremonies with which the verb '*sârvi*' is connected. The verb 'sârvi' is Persian 'Sarâidan' which means 'to cause to hear, to chant, to sing.' It is the Avesta 'Srâvaya' which is the causal form of 'sru,' Sanskrit 'sru,' a root from which come the English words "celebrate" and 'laudation.' The two other ceremonies with which this verb is connected are the Ashirvâd or marriage ceremony and the Geh sârnâ ceremony or the recital of the Gâthâ over the dead body before its removal to the Tower. One is spoken of as "Ashirvâd Sârvâ" and the other as "Geh Sârvi." The use of this verb suggests that the recital of the prayers at these three ceremonies must necessarily be with a loud voice so as to be heard aloud by all the persons who assemble on the occasions.

Chehârum.

The word *Chehârum* means "the fourth." The fourth day and the ceremonies of the fourth day are known by that name. Though this day's ceremonies do not strictly belong to the Sarosh ceremonies

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properly so called, they are generally considered to form a part of these ceremonies. They consist of the recital of an Yaçna, an Âfringân and Bâj, known as 'Chehârum ni Ardâfarosh (*i.e.* the recital of the Yaçna in honour of the Farohars or Fravashis on the fourth day) and 'Chehârum nu Âfringân Baj.' The recital of the 'Satum' at about midday on the mid-day meal generally completes the ceremonies of the day. The priests who had been performing the Sarosh ceremonies for the preceding three days at the Fire-temple or Dar-i-Meher are generally invited to dine at this Chehârum midday meals. They partake of this solemn dinner with the recital of a Bâj or prayer of grace mentioning the name of the deceased in the Dibâcheh of the Bâj. At the end of the meals the priests are given some small money gifts. For the first three days after death, meat is prohibited. It is allowable from the fourth day. Wine is considered necessary in its celebration (*Vide* Pahlavi Vendidad VIII. 22 for the Chehârum ceremony).

4. ZINDEH RÂVAN.

The word Zindeh-ravân means a living soul and is opposed to Anosheh-ravân, *i.e.*, the dead (lit., immortal) soul. All the Parsee liturgical ceremonies are performed both in honour of the living and of the dead. As far as the recital of the prayers goes, the prayer is the same except this, that at that part of the prayer where the name of the person, in whose honour the ceremony is performed, is mentioned in the Dibâcheh, if he is living, the word *Zindeh-ravân* is mentioned as an epithet before his name (*e.g.*, Zindeh-ravân A or B), and if he is dead, the word *anosheh-ravân* is mentioned.

Zindeh ra v â n, the name of a ceremony.

The word *Zindeh-ravân* has come to assume a technical name for a ceremony. It is the ceremony in honour of Sraôsh. On the death of a person, the funeral religious ceremonies are performed with the *Khushnuman* of the Yazata Sraôsh who is believed to be the angel protecting the souls of men. It is not only the souls of the dead that he protects

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but also the souls of the living. So, a Zoroastrian gets the Sraosh ceremony performed in his life-time. This Sraosh ceremony thus performed for one in his life-time is called his "Zindeh-ravân." So the Zindeh-ravân is the Sraosh ceremonies performed in one's life-time. At times, it is continued for the whole year, *i.e.*, all the religious ceremonies during the first year—like the Chehârum, *i.e.*, the Fourth day, the Dehum or Daçmu, *i.e.*, the Tenth day, the Sirouz, *i.e.*, the thirtieth day, and each subsequent 30th day or monthly day and the Salrouz or the anniversary—are performed for a year. It is the ladies who generally get their *Zindeh ravân* performed. During the last generation, Parsee ladies, when they got their *Zindeh-ravân* performed, looked to the event with satisfaction as having done a necessary righteous work in their life. They looked to the event with satisfaction from the point of view, that, if on their death the necessary Sraosh ceremonies were not performed in their names by their relatives, or if some mishap—*e.g.*, that of dying in an out of the place locality where there was not sufficient convenience for getting the ceremony performed—prevented their being performed, the *Zindeh-ravân* as the funeral ceremonies in honour of Sraosh performed in their life-time would stand them in good stead and would have his protecting or beneficial effect.

One hears here and there the story of an orthodox Parsee of the last generation taking so serious a view of the matter that he not only got the funeral ceremony of Sraosh performed but also got the ceremony of *gêh sârnâ* performed, *i.e.*, he washed and laid himself on an iron bier as if dead and got a couple of priests say the funeral service.

This reminds one of one of the Kings of France—it was one Louis—who is said to have got a solemn funeral service performed over himself, and this to such an extent, that he was carried to the graveyard and there laid in a grave, where the last of the services was performed, in which he himself joined solemnly. He then left the grave after all others had departed.

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The object of this ceremony was that it enabled one to take a serious view of life, and to consider, that in lifehe was in the midst of death, and that therefore it behoved him to lead a good settled virtuous life.

5. THE NIRANGDIN.

Nirangdin is the name of the ceremony which consecrates the *gaômez* or the urine of the bull for ceremonial purposes. It consists of a Bareshnum ceremony by two priests, then the Khub ceremony, then the six Gewrâs and then the final Vendidâd. (Vide above (pp. 253-57), the Consecration Ceremonies for details).

6 THE GÂHAMBÂR CEREMONY.

Gâhambârs, their importance from two points of view.

The Gâhambârs are six holidays or periods of holidays, each of the duration of 5 days, that occur at stated times of the year. They derive their importance from two points of view.—

(A) Agricultural or seasonal.

(B) Cosmogonical.

The Avesta itself refers to them as agricultural or seasonal. The later writings connect them also with cosmogony. We will speak here of these two points.

A. Gâhambârs as season festivals.

There are three facts which lead to show that the Gâhambârs are season festivals. They are the following.

(*a*) The root and the meaning of the word.

(*b*) The meanings of the words which bear the names of the six Gâhambârs.

(*c*) The description of the Gâhambârs found in the Parsee books.

(*a*) Root and meaning of the word Gâhambâr.

Gâhambâr is a later word, the exact corresponding word for which is not found in the extant Avesta. If one were to coin a corresponding word, it would be "Gâtuhâmbar." But the

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Avesta word which carries the meaning borne by the word Gâhambâr is "Yâirya" (Yaçna I, 9). The word "Yâirya" comes from "Yâré" which is the same as English 'year.' "Yâirya" means 'seasonal divisions of the year.' The word Gâhambâr itself is the Pahlavi Gâsânbâr. As the word 'Yâirya' (*Yâré*, English *year*) comes from the root 'yâ' to go, so the word *gâs* in *gâsânbâr* and *gâh* in *Gâhambâr* comes from the root *gâ*, to go.

Dastur Peshotan gives the meaning of the word as "prayer (gâthâ) or the gift (bâr, bar) of God." Mr. K. R. Cama thinks the last part of the word 'bâr' to be the same as 'ber' in September, October, &c. and undersstands it to mean 'time' (cf. the Gujarâti word *vâr*). He takes the whole word to mean "the time for singing the Gâthâs." He thinks that the word may also mean an assembly (ambâr, Avesta hâm-bairya) of a particular time or place (gâc or gâtu). I think the word means "collection (ambâr) of time (gâh)," *i.e.*, "the full time," "the proper (season) time."

(*b*) The six Gâhambârs and the meaning of their names.

The Gâhambârs are six in number. Their very names signify that they are season festivals.

1. The first Gâhambâr, which occurs from the 41st to the 45th day after Naoroz or the New Year's day, is Maidhyozarem. Its name signifies 'Midspring.' (*maidhya*, middle and *zaremya*, spring from *zar*, sanskrit *har* to be green.)

2. The second from the 101st to 105th day is Maidhyôshem *i.e.*, Mid-summer (*shem*, sanskrit *samâ*, summer).

3. The third from the 176th to 180th day is Paitishhayem. The word comes from *paiti* and *hahya*, sanskrit *sasya*, corn and means 'the time of reaping the harvest.' It is the time of autumn.

4. The fourth from the 206th to 210th day is Ayâthrem. The meaning of the word is not clear. It is thought to be the

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time of prosperity and nourishment (*thrima* from *thrâ* to thrive). It is thought to be the breeding season of the cattle.

5. The fifth from the 286th to 290th day is Maidhyârem, *i.e.*, the season of Mid-winter. The word means 'the midst of *airya*' *i.e.*, rest. Mid-winter is the time when, owing to extreme cold, all agricultural work generally ceases.

6. The sixth from the 361st to the 365th day is Hamaspathmaédaém. It seems to signify the time when the path (*pathan*) of the year is the same (*hama*) or in the middle (*madha*). It is the time of the Vernal Equinox when the days and nights are equal, when the heat and the cold are the same, *i.e.*, moderate.

Though each of these six Gâhambârs lasts for 5 days, the principal day of the Gâhambâr is the last day. The preceding four days are as it were, of preliminary preparation and enjoyment.

(c) The description of the Gâhambâr in the Parsee books.

The description of the Gâhambârs as given in the Parsee books also tends to show that they are season festivals. The principal description of this is found in the Visparad (I, 2). The Bundehesh also refers to this fact. (Chap. XXV.)

B. Gâhambârs, as connected with Cosmogony.

In the Pahlavi Commentary of the Afringân of Gâhambâr and in the Afrin of the Gâhambâr, these holidays are connected with the following six principal creations of God :—

1. The Heavens. 2. Water. 3. Earth. 4. Vegetable Creation. 5. Animal Creation. 6. Man.

The object of celebrating the Gâhambârs.

The consideration of the above facts shows that the principal and the first object of the celebration of the Gâhambârs was to offer thanksgiving to God for the institution of the different seasons, on the regularity of which depended the prosperity of the world. To this primary object was latterly added

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the object of offering thanks for the creation of the six best and grand objects of Nature. The Minokherad (Chap. IX) speaks of seven principal acts of righteousness. Among these Charity (râdih) is placed first; then Truth (râstih) and then the celebration of the Gâhambâr. There, it is said, that Gâhambârs or the phenomena of the seasons are one of the great acts of Wisdom worthy of the Omniscient Lord.

The Shâyast lâ Shâyast (Chap. XII, 31) enumerates some liturgical ceremonies which a Zoroastrian should celebrate. Among them the celebration of the Gâhambârs stands first. The Sad-dar (Chap. VI, 1-2) also places the celebration of the Gâhambârs at the head of a list of six religious acts. The Bahman Yasht prophesies that the non-celebration of the Gâhambârs will be an evil day for the world. To put it into ordinary language, what it means is this, that it will be an evil day when man will cease to offer thanks to God for the creation of the phenomena of the seasons and for the different gifts that result from the phenomena. King Jamshed is said to be the first monarch of Persia who celebrated the Gâhambârs.

The two principal functions in the Gâhambârs.

There are two principal functions in the celebration of the Gâhambârs.

(A) The performance of the Liturgical services relating to the Gâhambârs.

(B) Solemn feasts accompanying the services. Of these two, though the first is more important it is the latter that has appealed and appeals most to the generality of people. We will here describe these two functions.

(A) The different Liturgical services of the Gâhambâr ceremony.

The following are the Liturgical services that are generally celebrated on the occasions of the Gâhambârs :—

1. The Âfringân of Gâhambâr.
2. The Bâj of Gâhambâr.
3. The Yaçna of Gâhambâr, known as the Visparad.
4. The Pâvi of Gâhambâr.

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Of these four, the first two form the necessary services. The next two may or may not be celebrated. Of these four, the first three have been referred to under the heading of Âfringân, Bâj and Visparad. So, we will describe the Pâvi here.

The Pâvi of the Gâhambâr.

Two or more priests take part in this ceremony. One of the priests must have recited beforehand the Bâj of the Gâhambâr with Barsam. (*Vide* above pp. 369 and 371). The other priests then *take* the Bâj, *i.e.*, recite the first part of the second Bâj of meals or grace. (*Vide* above p. 371.) They then recite in Bâj the Dibâchê three times. (*Vide* above p. 377.)

In the first recital of the Dibâchê they mention the *Khshnuman* of the Gâhambârs, mentioning, out of the six names of the Gâhambârs, the name of the particular Gâhambâr during the period of which the service is being celebrated. During the second recital, the Khshnuman of the particular Hamkârâ is mentioned. During the third, the Khshnuman of Sraosh is mentioned. In each of these recitals, the Yâd (p. 381) is made in the name of the person, for whom or in whose *niyat* or memory the Gâhambâr is performed. During these recitals, especially during the second and the third, the whole of the Dibâchê need not be recited. Half of it, upto the part where the names of the persons are commemorated, is generally recited.

In the ceremony of the Pâvi, no fruits or flowers are required. The only thing required is milk. Each priest has before him a small metallic cup or glass in which, at each recital of the Dibâchê a little milk is poured. Thus, all the recitals are made over milk. After this recital of the three Dibâchês by all the priests, the particular priest who has performed the ceremony of the Bâj of Gâhambâr recites alone the Dibâchê again. At the end of each sentence of the Dibâchê, the other priests say in chorus "aidun-bâd," *i.e.*, Amen.

Between the first three recitals of the Dibâchê by all the priests together and this fourth by the priest who had recited the Bâj of Gâhambâr, there are two points of difference.

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1. During the first three recitals the three *Khshnumans* of of (*a*) the particular Gâhambâr, (*b*) the Hamkârâ of the day, and (*c*) Sraosh, are recited separately, each in each of the three Dibâchês, but in the fourth recital, all the three *Khshnumans* are recited together.

2. During the first three recitals, the sacred thing offered or produced is milk. Some make the recital on wine also. But in the case of the fourth recital it is made over pure water which the priest makes 'pâv,' *i. e.*, ceremoniously pure before the recital.

The reason why this ritual is called Pâvi.

The reason why this ceremony is called 'Pâvi' would, at first sight, seem to be, that during its performance, the priest while reciting the fourth Dibâchê commences by making the ceremonial water 'pâv' or ceremoniously pure. But the proper reason seems to be, that the ceremony was, in former times, performed in an enclosed space which is known as Pâvi.[1] Of course, many liturgical services performed by the priests observing the Bareshnum are performed within a 'pâvi,' but, as distinguished from these, this particular ceremony is called and specialized as 'pâvi,' because while in those other services, the priests only take part, in this ceremony of the Pâvi, the laity also take part.

As a matter of fact, now-a-days, the ceremony is not performed within an enclosed space or *pâvi*. So the name 'pâvi' would seem to be a misnomer. But, it appears, that though it may seem so now, it was not so formerly. It appears from Anquetil Du Perron, that as late as about 160 years ago, the ceremony was performed in a *pâvi* or an enclosed space. Anquetil, while describing this ceremony says: "Les Parses étant rassemblés dans un jardin, et placés dans un endroit entouré d'un *keisch*, disent le *Vadj Khordan*, (*i.e.*, the prayer of grace): et l'Herbed après avoir béni trois *Navès* (vases qui contiennent ce qu'on

[1] *Vide* the word *Pâvi* in the chapter of Purification of ceremonies.

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va boire ou manger), prononce au milieu de l'assemblée cet Âfrin du Roi Gâhambâr" (Le Zend Avesta, Vol. II, pp. 121—122).

B. The second function of the Gâhambârs: the solemn feast.

The Gâhambârs are generally accompanied with solemn feasts, wherein members of the family, or residents of a street, or a town participate. 'Gâhambâr-ni-châshni,' *i.e.*, the ceremonial and communal eating of the things offered in the Gâhambâr ceremonies, forms an important part in the Gâhambâr celebration.

How to celebrate the Gâhambârs.

As said above, it was considered to be the duty of a Zoroastrian to celebrate the Gâhambârs. Then how were the poor to celebrate these ? The Âfringân of the Gâhambâr suggests a way for that. It says that all may participate in the public Gâhambârs and pay their mite, however poor, according to their means. Every Zoroastrian need not celebrate separately a Gâhambâr. There may be public Gâhambârs, celebrated by the members of a family or by the inhabitants of a particular street in a town or by those of a particular village or town. All may participate in these public Gâhambârs. If one can afford, he may pay his mite in money or in kind. For example, the Âfringân says, if one can afford, he may offer as his mite, a fat healthy goat or sheep or the public feast. If he cannot afford to do that, he may give a quantity of wine. If one cannot afford even to do that, he may give a bundle of dry wood or fuel for cooking the food. If one cannot afford to do that even, let him give even one piece of fuel. If a poor man cannot afford to give even this small thing, never mind, let him go there and participate in the celebration by remembering his God there. He may join the celebration, say his prayer, and participate in the feast of the Gâhambâr. The four words used in the Afrin of Gâhambâr —*Yazad, sâzad, khurad, dehad, i.e.*, pray, perform, eat or give— seem to suggest the different ways in which one can participate in the celebration of the Gâhambârs or season festivals to which

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a good deal of importance is attached in Parsee books. The ways are the following :—

1. One may join in the prayers recited and pray.
2. One may do some manual service.
3. One may participate in the feast by offering some article of food.
4. One may give something in kind or money.

The Shâyasht lâ Shâyast (Chap. XIX, 4) enjoins, that in returning from a Gâhambâr feast one must say four Yathâ Ahu Vairyôs. This injunction seems to have been suggested by the fact of the recital of four Yathâ Ahu Vairyôs at the commencement of the Âfringân of Gâhambâr, and, I think, this number four symbolizes the above four ways in which one can participate in a Gâhambâr.

Gâhambâr feasts of the Zoroastrians and the sacred feasts of the ancient Jews.

The above description of the celebration of the Gâhambârs in ancient Irân reminds us of the following description of similar sacred feasts of the ancient Hebrews as described in the Old Testament (Deuteronomy XII, 6-7, 12) :

6. And thither ye shall bring your burnt offerings, and your sacrifices, and your tithes, and heave offerings of your hand, and your vows, and your freewill offerings, and the firstlings of your herds and of your flocks.

7. And there ye shall eat before the Lord your God, and ye shall rejoice in all that ye put your hand into, ye and your households, wherein the Lord thy God hath blessed thee. .....

12. "And ye shall rejoice before the Lord your God, ye, and your sons, and your daughters, and your men servants, and your maidservants, and the Levite that is within your gates ; for as much as he hath no part nor inheritance with you."

The washing of the hand in such solemn feasts.

One of the solemnities observed in solemn feasts like those of the Gâhambârs is that of washing the hands before the meals. Though this custom is now-a-days not generally observed

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by the laity, the clergy do observe it still. A servant passes round with a water-pot and a large vessel and lets the guests wash their hands before the meals. It is this custom that is alluded to in the Bible where we read :

1. Then came together upon him the Pharisees, and certain of the scribes, which came from Jerusalem.

2. And when they saw some of his disciples eat bread with defiled, that is to say, with unwashen hands, they found fault.

3. For the Pharisees, and all the Jews, except they wash their hands oft, eat not, holding the tradition of the elders.

4. And when they come from the market, except they wash, they eat not....." (Mark, VII. 1-4).

The present practice of celebrating the Gâhambârs.

At present, private individuals or families celebrate these Gâhambârs. In the case of families, they generally celebrate the six Gâhambârs of the year during the first year of one's death in the family circle. They celebrate the Gâhambârs with the Yâd or remembrance of his or her name in the recitals of the prayers. But, besides these private celebrations, there are public celebrations in almost all Parsee towns. In some places, there are, what may be called, " Subscription Gâhambârs," where only those who pay their mite, as fixed and arranged, may join. In some places, there are generous donors who celebrate public Gâhambârs and invite all Parsees of the town to the feast. In case of subscription Gâhambârs, at times, there are Gâhambârs of different tradesmen. For example, the Parsee cloth-merchants of Bombay have their own Gâhambârs. Different Parsee offices have their own Gâhambârs.

Public Gâhambârs in Bombay.

In Bombay, the Trustees of the funds and properties of the Parsee Punchâyet hold a fund of about Rs. 150,000 made up by public subscriptions. From the income of this fund they celebrate six public Gâhambârs. They spend Rs. 780 for the

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celebration of each of the Gâhambârs. About Rs. 20 to Rs. 25 go for the religious or ceremonial part, and the rest goes in giving a public dinner, called *Niât* (lit. caste dinner, to the whole community). A public invitation goes round and from about two to three thousand people take part in the dinner. The first Sir Jamsetjee Jejeebhoy Bart. had great faith in the celebration of the Gâhambârs. He has set apart a large fund for the celebration of these Gâhambârs, not only in Bombay but in some of the big Moffusil Parsee centres like Surat, Naosari, Broach, etc.

Gâhambârs, occasions of communial gatherings.

Of all ceremonial occasions, the Gâhambârs were considered to be the principal occasions for ceremonial gatherings. Universal Brotherhood which we often hear spoken of, was one of the principal objects aimed at in the public Gâhambârs. The rich and the poor—rich and poor not only in wealth but in intellectual knowledge—of the town were expected to meet together and to learn from each other's company what was best in it. The inferiors coming into contact with the superiors learnt from them good manners and the traits of their nobility. The rich came to know the wants of the poor and pondered over their shortcomings which they thought of removing.

7. JASHAN.

Meaning of the word Jashan.

The celebration of an important event or occasion, whether joyful or melancholy, in a religious and solemn way with liturgical services, is known as Jashan. The Jashans are known by special designations according to the occasions which require their celebration. For example, if it is to celebrate the anniversary of the death of a person, it is said to be the "Jashan of A or B's Bâj." If it is to celebrate the anniversary of the foundation of a Fire-temple, it is said to be the "Jashan of the Sal-gireh, *i.e.*, anniversary of the Fire-temple." If it is to celebrate a Gâhambâr or season

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festival, it is said to be the "Jashan of the Gâhambâr." The Parsees have celebrated by Jashans, important events like the Golden and Diamond Jubilees of Her late Majesty, Queen Victoria, and the Coronation of Emperor, Edward VII. Similarly they have celebrated Jashans to pray for the suppression of scourges like those of famine and pestilence, mutiny and war.

The word Jashan is another from of Yazashna or Ijashna meaning an homage of praise, from the root 'yaz' to praise, to worship. Some derive the word from 'chash' to taste, to eat, from the fact that the Jashans end by a kind of communion, wherein all the persons assembled partake of the Darun, the consecrated bread, and *myazda*, the consecrated fruits, and other eatables. Some later Mahomedan authors give the word as 'chashan' instead of 'Jashan,' thus suggesting the above derivation of the word from 'chash' to taste.

What Southey says of Festivals generally is specially true of Parsee Jashans. They, "when duly observed, attach men to the civil and religious institutions of their country; it is an evil, therefore, when they fall into disuse."

The liturgical ceremonies which are generally performed in a Jashan are the following:—1. The Âfringân. 2. The Baj. 3. The Yaçna. 4. The Farokhshi. 5. The Satum.

The last three, or any one or more of them, may or may not be performed. But the first two are generally performed. Out of these two, the first, *i.e.*, the Afringân is indispensably necessary. In fact it is *the* ceremony of the Jashan or it is *the* Jashan proper. It is generally performed in a large hall where many people can assemble and witness the ceremony.

Three *kardâs* or sections are generally recited in the Âfringâns of the Jashans. Of these three, two that are invariably recited always (except during the 5 days of the Gâthâs which are the last 5 intercalary days of the year when the Daham Afringân is not recited) at the end are the Afringâns of Daham and Sraosh. The first *kardâ* varies according to the occasion of the Jashan.

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If the Jashan is for the anniversary of a deceased person, the *karda* of the Afringân of Adrdâfarosh is recited. If it is the anniversary of a Fire-temple or any such institution, the Âfringân with the Khshnuman of the Yazata Behrâm (who presides over Victory) or with the Khshnuman of the particular Yazata which presides over the day is recited. If it is the Jashan of Gâhambâr, the Âfringân of Gâhambâr is recited. If it is the Jashan of Rapithvan, the Âfringân of Rapithvan is recited, and so on.

Jashan Holidays.

There are particular Holidays in the year which are specially known as the Jashan Holidays and they are specially known as the Jashans. These Jashans or special Holidays can be divided into three classes.

I. Jashans connected with seasons or season festivals. Under this class fall the Jashans like those of (*a*) the Gâhambârs, (*b*) the Jamshedi Naoroz, (*c*) Meherangan, (*d*) Rapithvan, (*e*) Tirangân, (*f*) Khordâdsâl.

II. Jashans in honour of the dead. Under this class are included Jashans like those of—(*a*) The 10 days of the Farvardegân Holidays. (*b*) the Fravardiân Jashans, *i.e.*, the Jashans of roz Fravardin (the 19th day) and mâh Fravardin (the first month). The 19th day Fravardin of each month also is held sacred to the dead, through not to such an extent as the 19th day of the first month and the 19th day of the 9th month (Âdar). (*c*) the Jashans of the 4th, 10th, 30th and the anniversary day after one's death (Pahl. Vendidad VIII, 22).

III. The Jashans that have some connection with some historical events in ancient Irân. Some of the Jashans that fall under the first head fall also under this head, *e.g.*, (*a*) the Jamshedi Naoroz, (*b*) the Meherangân, (*c*) the Tirangân.

The object of the public Jashans.

Firstly, the object of most of the public Jashans, e.g., the Jashans of the Season Festivals is to offer thanks to the Almighty for His bountiful blessings and to pray for a continuance of the same. To a great extent they are thanks-giving services.

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Secondly, the public Jashans are intended to cement the tie of brotherhood. They aim at not only physical brotherhood, but spiritual brotherhood. The celebrant says in the recital of the Dibâché that the reward of all his prayers may go to the treasury of Ahuramazda, *i.e.*, for the good of all his fellow-creatures. This is what one may call "spiritual socialism."

The Jashan days in a Parsee year.

The following are the Jashan holidays during the year among the Parsees.

I. During the first month Farvardin :—

1. **Naoroz** or the New Year's day. This day corresponded at one time with the Jamshedi Naoroz day (the 21st of March, the day of the Vernal Equinox), but as the Parsees have ceased to observe intercalation since their imigration to India, this Naoroz does not fall on the 21st of March. It is known as the Jamshedi Naoroz day, because, according to Firdousi, king Jamshed of the Peshdâdian dynasty first observed it with eclat on the Vernal Equinox day (*M. Mohl.* I, p. 53). On this day, the Parsees, when meeting each other, perform the Hamâzor.

2. **Rapithvan**. On the 3rd day. The word means the pith (pithwa) or the middle portion of the day, the midday being the hottest part of the day. The Jashan day at the season when the sun begins to be hot is called the Rapithvan day. From the New Year's day (the Vernal Equinox), the winter being over, spring sets in and the sun begins to be hotter. The Rapithvan Gâh prayer is recited from that day. So, the first of the month would be the proper day for the observation of the Rapithawin Jashan, but the third day Ardibehesht is observed as the day for the celebration, because Ardibehesht is associated with Fire which is the visible form on the surface of the Earth of the heat of the sun.

3. **Khordâd Sal** : 6th day. This day is spoken of in some old books as the Naoroz-i-khaç, *i.e.*, the special New Year's day, while the real New Year's day was known as Naoroz-i-Âm, *i.e.*, common New Year's day. It was specially (Khâç,) observed by

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the King and his nobility. It is said to be the day on which many historical events of old Irân are said to have happened.[1]

4. **Jashan of Farvardegan.** Fravardin, the 19th day of the first month Farvardin is a Jashan day in honour of all the dead. The Yazata Farvardin presides over the Fravashis or Frohars. So, the day bearing the name of that Yazata occurring in the month which also bears the name of that Yazata is sacred to the memory of the Fravashis of all the dead.[2]

II. ARDIBEHESHT MONTH.

I. **Ardibehesht Jashan.** The 3rd day of the second month. Each of the 30 days of the Parsee month bears the name of the Yazata which is believed to preside on that day. Again, each of the 12 months bears the name of the Yazata which is believed to preside on that month. So, that day of the month which bears the name of the Yazata who presides also over the month or whose name is also borne by the month, is held as a sacred Jashan day. So the 3rd day, Ardibehesht, of the second month Ardibehesht is the Jashan day of Ardibehesht.

2. Maidhyozarem Gâhambâr Jashan days. From the 11th to the 15th day. *Vide* above 'Maidhyozarem' in the article on Gâhambâr.

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[1] *Vide* K. R. Cama Memorial Volume, pp. 122—29. Dastur Kaikhusru's paper.

[2] It is something like the day of "All soul's day" of the Christians which falls on the 2nd of November. I remember having visited the cemetery of "Pére la Chaise" in Paris on the 1st of November 1887, the day of all saints (Tous saints). What I saw there reminded me of the Fravardegân Jashan of the Parsees of Bombay. I saw hundreds, nay thousands, going to the above cemetery with wreaths and crowns of flowers, real and artificial. In Bombay you see hundreds of Parsees going to the Towers of Silence, which, like the above cemetery of Paris, are situated on a hill, with pieces of sandal-wood for the sacred fire burning in a temple on the hill. Hundreds of priests go up the hill with fruits and flowers for the Afringân ceremony to be performed there. In Paris I saw a number of Parisians giving their candles to be ignited at the altar. In Bombay, a number of Parsees give pieces of sandalwood to be ignited on the sacred fire.

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III. MONTH KHORDÂD.

Khordâd roz Jashan. The 6th day Khordâd of the 3rd month Khordâd is the ordinary Jashan day.

IV. MONTH TIR.

1. **Maidhyoshem Gâhambâr.** From the 11th to the 15th day. *Vide* Madhyoshem in the article on Gâhambârs.

2. **Tiryân.** On the 13th day Tir of the 4th month Tir. This day is also connected with an historical event in the reign of King Minocheher, when a dispute about the boundary of Irân and Turân was decided by the throwing of an arrow (Tir) by an archer Erekhsha.

V. AMERDÂD.

Amerdâd Jashan. On the 7th day Amerdâd of the 5th month Amerdâd.

VI. SHEHRIVAR.

1. **Shehrivar Jashan.** On the 4th day Shehrivar of the 6th month Shehriver.

2. **Paitishhayem Gâhambâr.** From the 26th day to the 30th day. *Vide* Paitishhayem in the article on Gâhambârs.

VII MEHER.

1. **Meherangân.** On the 16th day Meher of the 7th month Meher. It is also connected with an event in the reign of Faridun. It was on this day that he took Zohâk prisoner and ascended the throne of Persia.

2. **Ayâthrem Gâhambâr.** From the 26th to the 30th day. *Vide* Ayâthrem in the article on Gâhambârs.

VIII. ÂBÂN.

Abân Jashan. On the 10th day (Âbân) of the 8th month Âbân. It is a festival in honour of the Yazata presiding over waters. Hundreds of persons, especially the ladies, go to the sea-shore, to the banks of rivers and say prayers in honour of Âbân who presides over water.

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IX. ÂDAR.

1. **Adargân.** On the 9th day Âdar of the 9th month Âdar. It is a festival in honour of the Yazata presiding over Fire. Hundreds of persons go to the Fire temples and recite Âtash Nyaish in honour of Âdar, the Yazata that presides on Fire.

2. **Second Farvardegan Jashan.**—This second Farvardegân Jashan occurs on roz Farvardin, the 19th day of Âdar, the 9th month. On that day, a number of Parsees go to the Hill where the Towers are built, present pieces of sandalwood to be burnt on the sacred fire there and say their prayers. The priests recite the Âfringân prayers. This is a day for the remembrance of the memory of all the dead.

This day is important in connection with the dead in another way. When a person dies in a way as would not enable his relations to know the date of the Parsee month on which he died, then the roz Farvardin, *i.e.*, the 19th of the month is taken to be the date of his death. When even the month is not known, then the 9th month, the Âdar, is taken to be the month. For example, suppose a man goes on a voyage and his boat founders and he is lost, and his relatives do not know the date on which the ship or boat foundered and he died. Then, for the observance of the day and for the performance of the obsequies, they assume Fravardin the 19th day of the month to be the date of the month of his death. Suppose even the month of his death is not known ;[1] then they assume Âdar, the 9th month, to be the month of his death. So, in such cases they take the 19th of the 9th month to be the anniversaries of the deaths of perons whose date and month of death are not known, (Pahlavi Vendidâd, Chap. VIII, 22). The reason why the month of Âdar and not any other month, was assumed to be the month of death, is said to be this that the injunction was made at a time, when, owing to the fact of an inter-

[1] In these days of fast and better travelling and voyaging, such a contingency hardly arises, but in old Iran it very frequently arose.

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calary month being added in turn at the end of every 120 years, Âdar was considered to be the last month of the year. In the case of persons dying on one of the five Gâthâ days, *i.e.*, the intercalary days, at the end of the year, there being no corresponding day for that day in the subsequent months, the day Farvardin is taken to be the day of his month and the monthly religious ceremonies are enjoined to be performed on that day every month.

X. DEH.

1—4. **Deh-Dâdâr Jashans.** The 10th month Deh is sacred to Ahura Mazda himself. Daepâdar, Daep-Meher and Daepdin are the Hamkârs (*lit:* co-workres) of Oharmazd. So the 1st, the 8th, the 15th and the 23rd days of the month which bear the names Ormuzd, Daepâdar, Daepmeher and Daepdin are held as the sacred Jashan days of Deh Dâdâr.

5. **Jarthoshtno-Diso.** The 11th day Khorshed of the 10th month Deh is held to be the anniversary of the death of Zoroaster. So, this day (*diso*) is observed as a Jashan day.

6. **Maidhyârem Gâhambâr.** From the 16th to the 20th day. *Vide* the word Maidhyârem in the article on Gâhambârs.

XI. BAHMAN.

Bahmangân. On the 2nd day (Bahman) of the 11th month Bahman. Bahman being the Yazata that presides over cattle, the Parsees abstain from meat diet on this day and also on the Hamkâr days of Bahman during the month, *i.e.*, on the 12th (Mohor), 14th (Gosh) and 21st (Râm) days.

II. ASPANDÂD.

1. **Aspandâd Jashan.** On the 5th day (Aspandâd) of the 12th month Aspendâd. Aspendâd is the Yazata presiding over earth. On this day the Parsees used to get particular Avesta Pahlavi passages written on pieces of paper which were meant as charms for the destruction of small insects like, ants, serpents,

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etc.[1] They fixed these charm papers on the doors of their houses on this day, so that the house may be free during the year from the pest of these insects. It is also known as Jashan-i-Burzigaran (cultivators), because they used to use the charm for their fields.

2. **Avardâd Sâl gâh.** On the 6th day (Khordâd) of the month Aspandâd. It is said that, at one time, when the Parsees of some part of Persia observed intercalation at the end of every fourth year, they added a day at the end of every fourth year and called it by that name. Since they ceased observing intercalation, the Jashan has been attached to the sixth day (Khordâd) of this last month, because Khordâd is associated with time.

3. **Muktâd Jashan Holidays.** From the 26th day to the 5th Gâthâ day. (Vide Fravardegân).

4. Mino-Mârespand Jashan. On the 29th day. It was supposed to be the day when Zoroaster convinced Gushtâsp about the truth of his new religion.

Jashans mentioned by Firdousi.

Firdousi often mentions three principal Jashans of the ancient Iranians. They are:

1. The Naoroz, *i.e.*, the New Year's day, the first day of the first month Fravardin.

2. The Meherangân. Properly speaking, this Jashan, which is that of the antumnal equinox, must fall on the 1st day of the seventh month, *i.e.*, exactly six months after the Jashan of the Vernal Equinox which fell on the 1st day of the 1st month. But the month being Meher, it was thought proper to celebrate the Jashan on the day which bears the name (Meher) of the month. Hence it is, that it is celebrated on the 16th day of the month Meher. It is the Jashan latterly shown as the feast of Mithras.

1 *Vide* my paper on "Nirang-i-Jashan-i-Burzigarân (Journal of the Anthropological Society of Bombay, Vol. V, pp. 398-405). *Vide* my Anthropological Papers, Part I., pp. 122-130.

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3. Jashan-i-Sadeh. On the 10th day (Abân) of the 10th month Deh. They say that a large fire was kindled in the fields on this day to symbolize the approach of winter which necessitated the kindling of fires.

Special Buildings for the celebration of these Jashans.

According to Firdousi, the ancient Iranian Kings took pride in celebrating these Jashans with great eclat. In the years succeeding great wars and victories, the Jashans were celebrated with greater eclat to commemorate the events of victories. Other great events of a King's reign were also commemorated by observing the Jashans of the year with great eclat. There were special spacious buildings attached to Fire-temples for the celebration of these Jashans. For example, there were the "Aiwân-i-Naoroz," *i.e.*, The Hall for (celebrating) the Naoroz Jashan, and the Kâkh-i-Sadeh, *i.e.*, the Mansion for (celebrating) the Jashan of Sadeh (M. Mohl V. p. 356, 558; VI p. 140, VII p. 36, 402). Kings Shapor I, Behrâmgore (Behrâm V), Noshirvân the Just (Chosroes I), Khosro Parviz (Chosroes II) and Shirin, the queen of Khosro Parviz, are mentioned by Firdousi as celebrating the Jashans of Naoroz and Sadeh and as endowing the Halls for the celebration of these Jashans (*Ibid.*). The Kings had a public audience of the great men of their country, even of state prisoners, on these Jashan days.

The Jashans of Irân according to Maçoudi.

Maçoudi mentions the following Jashans of ancient Irân :—1. Naoroz. 2. Meherangân. 3. Abângân. 4. Kaoosaj. 5. Azerkhoosh.

The first three are mentioned above. The fourth is not referred to in old Parsee books, but it seems to be a later celebration to mark the departure of winter. The fifth Jashan seems to be, as indicated by its name (Azer), some Jashan connected with fire.

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Jashans as described by Albiruni.

Albiruni's list of Jashans includes most of the Jashans enumerated above. The following are the principal of some of those mentioned for the first time.

1. On roz Sarosh (17th) mâh Fravardin (1st month). Albiruni says that the custom of saying grace at meals and eating in silence first came into practice on this day.

2. Jashan-i-Nilofâr, *i.e.*, the Jashan of the Water-lily, on roz 11th of the 4th month (Tir).

3. The great Meherangân, or roz 21st of month Meher, *i.e.*, 5 days after the ordinary Meherangân.

4. Bâhâr Jashan, *i.e.*, the Jashan to mark the approach of spring. It was on the first day of the 9th month Âdar. It seems to be the same as that of the Kaoosaj of Maçoudi.

5. Jashan of Khurram roz, on the 1st day of the month Deh which was also called Khur Mâh.

Jashans according to other authors.

Various other authors, and among them, Tabari and Mirkhond and the writers of the Dabistan and the Ain-i-Akbari, refer to the Jashans of the Iranians. Malcolm and Ousely describe at some length the Jashan of Naoroz as observed even now in Persia. (*Vide* my Lecture on અમલી ઈરાની જશનો, *i.e.*, Ancient Iranian Festivals in my જરથોસ્તી ધર્મસંબંધી ભાષણો અને વાખ્યાનો, *i.e.*, Lectures and Sermons on Zoroastrian subjects, Part III, pp. 121-145).

8. FRAVARDEGÂN OR MUKTÂD CEREMONIES.

Fravardegân or Muktâd Holidays.

The last ten days of the Parsee Year from roz Astâd, the 26th day of the last month Aspendâd, to the day of the Vahishtoyisht Gâthâ, are known as the Fravardegân or the Muktâd Holidays. They are the principal holy days for the remembrance of the dead. In the case of the death of a member of a family during a year, these holidays are particularly observed

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ceremoniously by the family during the first year. In other years, the ceremonies are often performed in turn jointly by several families that are chips of the same block. For example, A has left behind him three sons, B, C, D. After the death of A, the three sons observe the holidays ceremoniously and perform all religious ceremonies in turn every year in their own houses. In case B has a death in his family in a particular year, he generally prefers to perform the ceremonies at his house, though it be not his turn, because it is the first year of the death of a member of his family. In the case where ceremonies are performed in turns, the others pay their mite as a part of the expenses. For example, if it is B's turn, then C and D pay a certain sum as their mite for the expenses.

These holidays are known by the following two names of which the first is the older name :—1. The Fravardegân Holidays. 2. The Muktâd Holidays.

1. Meaning of the word Fravardegân.

The word Fravardegân is the plural of the word *Fravard* which is another form of *fravart* of *fravarti* which word, in its turn, is another form of Avesta Fravashi. So the word Fravardegân means the ceremony in honour of the Fravashis, the Farohars or the guardian spirits (*vide* Fravashis). This is the proper Iranian name of the Holidays, as referred to in old Parsee books.

2. Meaning of the word Muktâd.

At one time, I was inclined to think that the word Muktâd is a Sanskrit word and that it came to be used in India since the time of the Sanskrit translation of the Avesta texts by Dastur Neryosang Dhaval who lived in about the 12th Century. Neryosang translated the words "ashaônâm fravashinâm," which often occur in the Avesta, by the Sanskrit words "muktâtmânâ vrudhdhi" the word *muktâtmâ* in this phrase is supposed to have given to the holidays its name "Muktâd." As the last ten days of the year are the days for the remembrance of the Holy Fravashis or Farohars, *i.e.* the guardian spirits of the dead

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and are therefore called Fravardegân days, so they were also thought to have been known as Muktâd days from the word *Muktâtmâ*, the Indian or Sanskrit equivalent of the Avesta "ashaônâm Fravashinâm." The Muktâd holidays were thought to be the days for the remembrance of the Holy souls that have got their *Mukti* or salvation.

But a Persian Revâyet, known as Nariman Hoshung's Rivâyat leads us to think that the word Muktâd is a corrupted form of Persian *Mukhtâr*, *i.e.*, supreme, highest, choice. The Holidays are called Mukhtâr, *i.e.*, the supreme or the highest, because they are the most principal among all Parsee holidays.

The number of Fravardegân days.

The Fravardin Yasht, (Yasht XIII, 49), the Dinkard (Bk. VIII, Chap. VII, 10-13),[1] the Din-i-Vajarkard,[2] the Vajarkard-i-Dini,[3] the Pahlavi Vendidâd (VIII, 22),[4] the Pahlavi Rivâyat, the Nirangistan,[5] the Sad-dar,[6] the Persian Rivâyats[7] and other later books all give 10 as the number of Fravardegân Holidays. *Vide* for the original passages my Gujrati book મુકતાદના દિવસો કેટલા છે ? તે બાબેની પહેલવી, ફારસી, વેગેરે પુસ્તકોને અધારે તપાસ, *i.e.*, An Inquiry from Pahlavi Persian and other

[1] S. B. E. XXXVII, p. 17.

[2] Ibid., p., 440.

[3] Dastur Peshotan B. Sanjana's Text, p. 56.

[4] Spiegel's Pahlavi Vendidâd, p. 111, l. 4.; Dastur Jamasjji's Gujarati Text, p. 68; Dastur Hoshang's Text p. 321.

[5] Photo-zinco Manuscript, edited by Dastur Darab P. Sanjana, folio 52a, folio 122a. Le Zend Avesta, par Darmesteter, Vol. III, p. 99. The Nirangstan, translated by Mr. Bulsara, pp. 111-114.

[5a] Ervad Dhabhar's Text.

[6] (*a*) The Sad-dar Bundehesh. *Vide* the lithographed Rivâyat of Mr. Maneckji R. Unvala, Vol. II, p. 500.
(*b*) The Sad-dar-i-Nazam (chap 41). (*c*) The Sad-dar-i-Behar-i-Tavil (Chap. 41. Dastur Jamaspji's Gujarati Translation, p. 216). (*d*) The Sad-dar-i-Nasar (Chap. 37, Mr. Maneckji R. Unvala's lithographed Rivâyat, vol. II, p. 494). Vide S. B. E. XXIV, p. 298.

[7] (*a*) Nariman Hoshang's Rivâyat, S. B. E. XXXVII, p. 429.
(*b*) Kama Bohra's Rivâyat. Mr. Maneckji R. Unvala's lithographed Rivâyat, Vol II, p. 509.

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Works on the subject of the Number of Days of the Fravardegan.

Menander Protector, the Byzantine historian, who had lived in the reign of king Mauricius (Mauricius Flavius Tiberius, 582-602) and who refers to these holidays as Furdigan, also gives ten as the number of these holidays.[1] Albiruni[2] (973-1048) also gives the number as ten. Anquetil Du Perron[3] who was in India from 1755 to 1761 also says that the Parsees at Surat observed 10 days as the Fravardegân holidays.

Though all the old authorities give 10 days as the period of the Fravardegân holidays, the Parsees seem to have extended the period to 18. They seem to have added at first to the period of 10 days, the day preceding the first day, which was held as a day of preparation for the Holidays. Again during the next seven days, *i.e.*, the seven days of the New Year, there occurred some other great holidays, like the New Year's day or the first day of the New Year, the Rapithavan Jashan on the 3rd day, the Khordâd Sâlon the 6th day. So these days and the intervening days were subsequently added to the Fravardegân holidays. Then the seventh day seems to have been subsequently added as the Amerdâdsâl holiday. So now, generally 18 days are observed as the Fravardegân days, though there are families who have reverted to the custom of observing only the original 10 days.

As to what the Fravashis or Farohars are, for whose remembrance the 10 days of the Fravardegân are appointed, see the word Fravashi.

The first five of these 10 days are known as the *Panj-i-keh*, *i.e.*, the lesser five days and the second five, which are the Gâtha Gâhambâr intercalary days, as the *panj-i-meh*, *i.e.*, the greater five days. The latter are held in higher veneration

[1] *Vide* Darmesteter's "Le Zend Avesta," Vol. II, p. 503, n. 11.

[2] Albiruni's Chronology of Ancient Nations translated by Sachau, p. 210.

[3] Zend Avesta, Tome II, p. 575.

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than the first five from the fact (*a*) that they happen to be the last five days of the year, (*b*) that they are, in addition, the days of one of the Gâhambârs, (*c*) and that they are the intercalary days known as the Gâthâ days.

The Fravardegân holidays are especially for invoking the Fravashis of the dead.

Though according to the literal meaning of the word, they are the holidays for the invocation of all Fravashis, they are principally for the invocation and remembrance of the Fravashis of the dead (Vide the word Fravashi). The Farvardin Yasht (Yasht XIII, 49) connects them with the dead. They remined us of the Larentalia, the Ferolia or the Parentolia of the ancient Romans and the Anthesterion of the Greeks.

The object of the Holidays.

The object of these Fravardegân holidays is to remember and honour the Farohars or the spirits of the departed dear ones. Of course, the survivors do so on particular occasions like that of the anniversaries of their death, but the Fravardegân days are general holidays for the remembrance of all the departed ones. The Farvardin Yasht which treats of the subject of the Farohars in whose honour the Fravardegân holidays are observed and the Fravardegân ceremonies are performed, thus refers to the subject of remembering the spirits of the dead in these last ten days of the year. It says: "We worship the good, strong, beneficent Fravashis of the faithful, who come and go through the borough at the time of the Hamaspathmaêdha; they go along there for ten nights, asking thus: 'Who will praise us? Who will offer us a sacrifice? Who will meditate upon us? Who will bless us? Who will receive us with meat and clothes in his hand and with a prayer worthy of bliss? Of which of us will the name be taken for invocation? Of which of you will the soul be worshipped by you with a sacrifice? To whom will this gift of ours be given, that he may have never-failing food for ever and ever.'"[1]

[1] S. B. E. XXIII, P. 192; Yasht XIII, 49-50.

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From the above passage of the Fravardin Yasht (Yasht XIII, 49-50), we learn that the Fravashis of the dead expect to be invoked by their names being mentioned in the ceremony. Hence it is a custom that in the recital of some of the liturgical ceremonies, especially the Âfringân ceremony, the names of the deceased members of a family are recited from a list called nâmgrahan.

Nam-grahan.

The word nâm-grahan comes from Avesta *nâman*, name and *garew*, Sanscrit *grah*, German *ergreifen*, to gripe or take. So nâm-grahan means 'taking or remembering the names.' Every family has a manuscript book or list known by that name. It contains the names of the departed ones of the family. Those who have died lately head the list. The priest while reciting the Pazend Dibâchê in the Afringân, Satum, Farokhshi, &c., recites all the names in this list. At first he mentions or invokes the name of the particular deceased in whose honour the ceremony is performed and then the names of other deceased of the family. He then recites also the names of some of the departed Zoroastrian worthies of ancient Irân and of India who have done valuable services to their community.

The Holidays just before the Spring.

In ancient Irân, the holidays, which occur at the end of the year on the Hamaspathmaedem Gâhambâr days, happened to come just before the setting in of the season of spring. On the expiry of these 10 holidays, the New Year began with the Vernal equinox. It is not so now because since the Arab conquest of Persia, the Parsees have not been regularly keeping the leap year and so they are now much backward in their calculation of time. Among the Romans and the Greeks also their holidays to commemorate their dead occurred just before the commencement of the spring. As Prof. Darmesteter says : "The souls of the dead were supposed to partake of the new life then beginning to circulate through nature that had also been dead during the long months of winter."[1]

[1] S. B. E. XXIII, P. 192 n. 1.

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Importance of the Holidays.

Memory and Hope both render these holidays very important—Memory for the dead and Hope for our future. They are the days for keeping green the memory of those who have departed and have laid us under some obligation either by their love and affection or by their services—services physical, mental, or pecuniary. People march and march during the whole of the year in their different avocations and walks of life. The arrival of these days calls upon the Zoroastrians to *halt* in their march, to cast an eye over the past and to look to the future. Looking to the past, they have not only to remember with respect, esteem and gratitude their departed dear ones and their departed worthies, but to remember or to take stock of their actions during the year and then to hope for the better in the future. They have to reflect that as they have to remember with esteem and gratitude their departed dear ones, a time will come in future when they in their turn will expect to be remembered by their surviving dear ones. So, it would be well if they behaved in a way as would enable them to be remembered with esteem and gratitude.

The principal observance during the holidays in several Parsee families is that known as *Muktâd-mâdvâ, i.e.*, to arrange or lay the *Muktâd*, signifying thereby to make arrangement for remembering the pious souls of the dead. The house is cleaned and generally white-washed before the holidays. If not the whole house, at least a room where the ceremony is to be performed is washed clean with water and white-washed. Then on an iron stand or on a table, water pots or flower-vases containing water and flowers are arranged. The place where the ceremonies are performed is lit up at night. Fire is kept burning with fragrant sandal-wood and frankincense for a great part of the day. Visitors at the house during the holidays feed the fire with their own hands and remember at the same time the particular departed ones, to pay homage to whose

The principal observance during the Holidays.

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memory they have paid the visit. The whole process is spoken of in the Vajarkard-i-Dini as 'Hurak itibunashna, *i.e.*, 'to get a *hurak* seated.' The Rivâyats speak of it as "hurak nashândan" which is a Persian rendering of the Pahlani expression. In ordinary pharseology, one hears the word 'Doslâ mâdvâ,' *i.e.*, to arrange for the Dosla or the Dosâ, *i.e.*, the old because it is the old who generally form a large number of the dead.

The Vajarkard-i-Dini thus refers to the subject: "During these ten days, in the house or in the Fire-temple a clean and decent place may be chosen, away from the place where women seclude themselves during their menses. There a '*hurak*' may be arranged and it is necessary that a good deal of the Avesta may be recited there. For the first 5 days, the Yaçna in honour of Sraosh must be recited. The chapter of Frâmraôt, which is one of the chapters of the Yaçna,[1] must be recited during the first five days with the Bâj of Ardâfarosh. If that is not possible, *i.e.*, if one cannot recite the chapter, he must recite 1,200 Ashem Vohus with the Bâj of Ardâfarosh. During the five days of the Gâthâ, the Hâs or chapter of the Gâthâs must be recited .....If that is not possible, there is no help for it, and one must recite 1,200 Yathâ Ahu Vairyos."[2]

The Sad-dar-i-Bundehesh says: "During the Fravardegân holidays, the spirits of the dead revisit this world. They go to their respective houses.....There it is necessary for men to burn fragrance over fire during these ten days and remember their dear departed ones. They must perform the Darun, Myazd, and Âfringân ceremonies and recite the Avesta. The spirits of the dead are thereby felicitated and pleased and they bless (the living ones). Again it is necessary that during these ten days men must perform works of charity and be free from other ordinary work. The spirits of the dead thereby return

1 Ha, XX.

2 Translated from Dastur Peshotan's Text, p. 56.

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(to their mansions in heaven) much pleased and they bless (their living dear ones) "[1]

Albiruni's reference to the custom.

Albiruni describes what was done in Persia during the holidays about 900 years ago. His description, though not quite correct, gives one an idea of what was done and is still being done. He says : "During this time, people put food in the hall of the dead....They fumigate their houses with juniper, that the dead may enjoy its smell. The spirits of the pious men dwell among their families, children, and relations, and occupy themselves with their affairs, although invisible to them."[2]

Anquetil's reference to the custom at Surat.

Anquetil Du Perron refers to these holidays as observed by the Parsees of Surat 150 years ago, and says, that "they give them (the Fravashis) the most magnific reception. The houses are purified and decorated. They do not go out of the house."[3]

With reference to the custom referred to by Anquetil of not going out of the house during the ten days, we find, that that was due to the injunction, that these days may be best spent in prayers and works of charity. We learn from Menander, referred to above, that it was for this reason, that Noshirvan (Chosroes I) had postponed the reception of the embassy of the Roman Emperor.

Technical terms about the arrangement of flowers, etc.

One comes across the following words in the matter of the observation of the Fravardegân Holidays :—

1. Hurak.
2. Mâchi.
3. Tâkchê.
4. Behrun.

We will explain these words and the observances connected with them.

1 Translated from the Sad-dar in the lithogrophed Rivâyat, by Mr. M. R. Unvala, Vol. II P. 500.

2 Albiruni's Chronology of the Ancient Nations, by Dr. Sachau, p. 210.

3 Tome II, p. 574.

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Hurak.

The whole ceremony and process of arranging stands or platforms on which flowerpots or vases are arranged to hold water and flowers is spoken of as "hurak itibunashna," in the Pahlavi Vajarkard-i-Dini and "hurak nishândan" in the Rivâyat. The expression means "to get the *hurak* seated, arranged or placed." The signification of the word "hurak" is not clear. It seems to be the diminutive of Persian *hur, i.e.*, the sun. As the place is decorated with flowers and kept perfumed with burning fragrant sandal-wood and frankincense, it was perhaps thought to be a place reminding of the heavens wherein the sun moved, and so it was perhaps taken as a small model of the paradise. The Parsee books speak of several paradises one of which was Khorshed-pâyâ, *i.e.*, of the dignity or the place of the sun. In this connection, one must remember that in the preparation and arrangement of the stand for the flower-pots, etc., some give a part of the stand the form of a *gumbad,* or the dome of the sky.

Mâchi or the stand for the Muktâd ceremony.

The metallic stand on which the flower-pots or vases are arranged is called *mâchi,* a word that comes from Sanskrit *manch* meaning "a raised seat, a dias, a platform, a seat of honour, or a throne." It is so-called because is is generally on a raised stand that the flower-pots are arranged. The flowers, fruits, and the water of the vases may be, and are generally, changed every day, but they must be changed at least at the interval of every five days. Each of those days when they must be changed is also called a *mâchi* from the fact that all the things on the *mâchi* or stand have to be changed on that day. So, during the period of the 18 days of Muktâd as now observed by most of the Parsees, there are three such *Mâchis* or days for the change of the fruits, flowers, etc. As observed generally now, the holidays begin on the 25th of the last month of the Parsee year. So, the first *mâchi* is five days after that, *i.e.*, on the

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30th day of that month. The next *mâchi* called *vachli mâchi, i.e.,* the middle *mâchi* falls on the Vahishtoisht Gâthâ, the last of the five intercalary days. The last *mâchi* occurs on the fifth day of the first month of the new year.

The short prayer recited in honour of the Fravashis at the place for the Muktâd ceremonies is known in some books as *mâchi nô nemaz* or *namaskâr, i.e.,* the prayer of homage of the *mâchi.* The formula recited is very short. It says: "I repent of all my sins. We praise the good, brave, beneficent Fravashis of the holy."

Tâk or Tâkchê.

In former times and even now in some houses, they arranged the flower-pots, etc., in a large niche in a wall. Some houses formerly had a special room built for the purpose of the Fravardegân ceremonies wherein was provided a large arch-like niche with a platform. This arrangement was called a *tâk, i.e.,* an arch. The word *tâkchê* occasionally used is a diminutive of the word *tâk,* as *bâgichê* of bâg (garden).

Behrê or the quota for each Fravashi.

The Muktâd ceremonies are generally performed, as said above, in one branch of the different branches of the chief stock. For example, A dies leaving three sons B, C and D. Then the three sons, B, C and D generally perform the muktâd ceremonies in turn every year. If it is B's turn, he performs the ceremonies at his house, and C and D generally pay their share of the expenses. One whose turn it is to perform the ceremonies generally bears the brunt of the expenses, the others merely paying a fixed sum as their share. Now for each dead of the family, there is at present the custom to place a separate vase or flower-pot for several number of years after death. For example, suppose a family has lost two persons during a year, say E. and F. Then two separate vases each in memory of E and of F. are provided and placed on the stand or on the platform. That particular flower-pot or vase is said to be E or F's *Behru.* Some say that the word comes from Gujarâti *bê, i.e.,* two and means

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a pair, because the flower-pots in honour of each dead are generally two or more, one placed over the other. But I think, that the word is Persian '*behreh*' meaning 'share.' The head of that branch of the family in which death has occurred during the year has to pay his quota in the general expenses. He pays that either in money or in kind, by sending some articles of food, etc. He likewise provides a flower-pot which also is considered something like paying in kind. It is the payment of a pot for putting the flowers in. So it is called *Behreh, i.e.*, share. After a certain number of years after one's death, which is not fixed, they discontinue providing a separate flower-pot for each particular deceased.

During these holidays, the family is visited by near friends and relatives. They carry strings of flowers called *jâri* with them and place them upon the *behrân, i.e.*, flower-pot or pots of the particular departed whom they wish to honour. This is particularly done during the first year after the death of a person.

Flowers and the Memory of the Dead.

Flowers play a very important part in all Parsee religious ceremonies. In the ceremonies for the dead, they are necessary in the Âfringân ceremony. During the Muktâd holidays flowers are kept day and night at a separate place of room in the house set apart, as said above, for the purpose of the ceremony. Almost all nations connect the memory of the dead with flowers. One of the objects of the ceremonies in honour of the dead is to keep their memory 'green.' So, the flowers are the best medium which could symbolically help men to keep the memory green.

(*a*) In the Farvardin Yasht which treats of the Fravashis, the Fravashis or the spirits of the holy dead are associated with water and trees (Yasht XIII, 147). There we read: "May the good waters and the plants and the Fravashis of the faithful abide down here! May you be rejoiced and well received in

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this house! Here are the Âthravans of the countries, thinking of good holiness. Our hands are lifted up for asking help, and for offering a sacrifice unto you, O most beneficent Fravashis!"[1] In this passage we find, as it were, the origin of the Muktâd ceremonies in which water and flowers are placed in a particular clean part of the house, where they are invoked and praised by the Âthravans or Fire-priests in the presence of fire and where the members of the family, offering flowers and fruits, ask the blessings of their dear departed ones.

(*b*) Water, flowers or plants and the holy Fravashis are associated together in the Hormazd Yasht also (Yasht I, 9). There, we find Ahura Mazda saying: "Worship me, O Zarathushtra, by day and by night, with offerings of libations well accepted. I will come unto thee for help and joy, I, Ahura Mazda; the good holy Sraosha will come unto thee for help and joy; the waters, the plants, and the Fravashis of the holy ones will come unto thee for help and joy."[2] There are several passages in the Avesta that point to water and flowers as the objects of nature with which the Fravashis of the dead are pleasantly associated.

(*c*) In the Virâf-Nâmeh, the souls of the departed are represented as moving in the midst of fragrant trees on the third dawn after death. There we read: "On the third dawn, that pious soul moved about in the midst of sweet-scented trees" (Virâf-Nâmeh, IV, 15). The fruits, flowers, water, etc., that are offered and over which the prayers are recited form the *myazd*, in the midst of which the Fravashis take delight to move about. We read in the Farvardin Yasht (Yasht XIII, 64): "We worship the good, strong, beneficent Fravashis of the faithful....who run by tens of thousands into the midst of the Myazdas."[3]

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[1] S. B. E. XXIII, p. 228; Yasht XIII, 147.
[2] S. B. E. XXIII, pp. 25-26.
[3] S. B. E. XXIII, pp. 195-196.

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The Fravardegân ceremonies symbolize some religious ideas.

Just as the Christmas tree and the representation of the stable and the farm-yard during the Christmas holidays remind one of the events of Christ's life, the decoration of flowers, etc. at the place of the Muktâd and the remembrance of the Fravashis of the dear departed ones in connection with the fragrant flowers reminds the survivors of the past righteous deeds of some of their fore fathers, deeds which have spread moral and spiritual perfume as strong or rather stronger than that of the flowers there.

The prayers recited at the place during the holidays.

During these holidays the prayers that are generally recited by the priests at the house of the laymen where the Muktâd ceremonies are observed are: (1) The Afringân, (2) the Satum and (3) the Farokhshi. In the Fire-temple, they perform the Bâj ceremony. The Yaçna, the Visparad and the Vendidâd ceremonies are not performed in all cases but only in those where the family is able to afford to pay for them. The laymen are required to recite during the first 5 days, the Hâ of Framraot (Yaçna Hâ XX). If a person is illiterate and is not able to recite that Hâ, he may recite the short Ashem Vohu prayer 1,200 times with its Bâj.

During the next 5 days of the Gâthâs, the laymen are required to recite the *Gâthâ nâ Hâ, i.e.*, the chapters of the Gâthâs, each Gâtha having to be recited on the particular day which bears its name. For example, on the first of the second batch of 5 days, which is the Ahunvad Gâthâ day, they are to recite the seven chapters of the Ahunavaiti Gâthâ and so on. If a layman is unable to recite these Gâthâs, he may recite the Yathâ Ahu Vairyô prayer 1,200 times with the proper Bâj.

The Farvardiân.

Again there is another ceremony known as Farvardiân, a word which is another form of Fravardegân, which is at times performed during the Fravardegân holidays by the priests at

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the Fire-temples in honour of a particular dead person. The ceremony consists in the recital and the performance of the following prayers and ceremonies :

(*a*) The recital of two Yaçnas by the priests at the Fire-temple during each of the ten days. During the first five days (panj-i-keh), except that on the fourth day (roz Mârespand), one of the two recitals is in honour of Sraosh and the other in honour of Ardâfarosh. On the fourth day, one is in honour of Sraosh and the other in honour of the Yazata Mârespand. During the second five days, (the panj-i-meh) one of the two recitals is in honour of Sraosh and the other, for any four days, in honour of the Gâthâs, but on one of the days in honour of the Gâhambâr (the Visparad).

(*b*) The recital of 5 Vendidâds on the following days :

(1) Roz Âstâd, the 26th day of the last month ; the first of the 10 days.

(2) Roz Mârespand, the fourth of the 10 days.

(3) Gâthâ Ahunvad, the 6th of the 10 days.

(4) Gâthâ Vohukhshathra, the 9th of the 10 days.

(5) On roz Aspandârmad, the fifth in the new year.

Then, there are the further recitals of one Yaçna, the Yaçna of Rapithavan on the 3rd of the 1st month Fravardin, of two on the 5th day and of one on the 6th day.

IX. FARESTÂ.

Meaning of the word Farestâ.

Farestâ is Persian *Firasta* or *Firashta,* lit., one who is sent, meaning a messenger, and then an angel. Farestâ or more correctly Firastâ is the later name of the Avesta word Yazata. Farestâ is the name given to a ceremony wherein all the angels (Firastâs), or more properly, all the Yazatas are invoked. There are a large number of Yazatas, but 33 are specialized. Of these thirty-three, thirty are those

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that preside over the 30 days of the month and three are extra. The Farestâ ceremony consists in reciting 33 Âfringâns and 33 Bâjs with their proper ritual in honour of, and with the *Khshnuman* of, these 33 Yazatas or angels. It would take very long for one pair of priests, who ordinarily perform the Âfringân ceremony, to recite the 33 *kardâs* or sections of the Âfringâns for 33 Yazatas, so more than one pair, generally two, are engaged to perform the ceremony. The same is the case with the Bâj. More than one priest, generally three or four, are engaged in reciting, with its ritual, the Bâj in honour of and with the Khshnuman of these 33 Yazatas.

The Farestâ ceremony is almost always performed on merry occasions, like marriage, birthday, Naojote, the occupation of a newly-built house, the fulfilment of a long cherished object. The ceremony is intended either as thanksgiving for desires fulfilled or for invoking blessings of the Almighty and His Higher Intelligences upon particular events of a man's life or his undertakings. We will here shortly describe what a Yazata is and then enumerate them.

Yazata.

The word *Yazata* comes from the Avesta root *yaz*, Sanskrit *yaj*, "to praise, to invoke." So it means, "one worthy of being praised." These Yazatas are all believed to be spiritual beings. Zoroaster was the only man, who, in the literal sense of the word 'Yazata,' was considered to be worthy of being praised, adored or invoked. So he is considered to be an Yazata (Yacna XVI 1-2), a great and known Yazata (Yacna VII, 21; III 21). In some later writings, supposed to serve as Avesta amulets, even King Faredun, who was supposed to be a great physician has been raised to the rank of Yazata (Westergaard, Text of the Avesta, p. 331: Miscellaneous Fragments II).[1]

[1] *Vide* my paper on "An Avesta amulet." Journal or the Anthropological Society of Bombay, Vol V, No. 7, pp. 418-21. *Vide* my Anthropological Papers, Part I.

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Two classes of the Yazatas according to the Avesta.

The Avesta speaks of two classes of the Yazatas : I. The Yazatas of the spiritual world (Yazatanâm mainyavanâm : Yaçna III, 4). II. The Yazatas of the Physical world (Yazatanam gaêthyanâm : Yaçna III, 4).

The Yazatas of the spiritual world.

All Yazatas are spiritual beings. So, by the phrase "the Yazatas of the Physical World" are meant those that are believed to preside over grand physical objects of Nature. The 30 Yazatas, whose names are borne by the 30 days of the months, may be divided into these two classes as follows :—

I. Yazatas of the Spiritual World.[1]	Yazatas of the Physical World.
1. Oharmazd.	9. Âdar.
2. Bahman.	10. Avân.
3. Ardibehesht.	11. Khorshed.
4. Shehrivar.	12. Mohor.
5. Spendârmad.	13. Tir.
6. Khordâd.	14. Gosh.
7. Amerdâd.	16. Meher.
8. Daê-pa-Âdar.	19. Farvardin.
15. Daê-pa-Meher.	21. Râm.
17. Sarosh.	22. Goâd.
18. Rashna.	27. Âsmân.
20. Behram.	28. Zamyâd.
23. Dae-pa-Din.	30. Anerân.
24. Din.	
25. Ashi.	
26. Âstâd.	
29. Mârespand.	

[1] The figures before these names give the number of their position in the regular order in which they give their names to the 30 days of the month.

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The Yazatas of this class are those that preside over abstract ideas, most of which are moral characteristics. The first seven Yazatas of this class stand higher in the rank of the Yazatas and are also called the Amesha-spentas.

Amesha-spentas.

The word literally means the "Immortal Bountiful ones." They are seven in number including Ahura Mazda himself who is one of them. As archangels, their number corresponds to that of the seven Shadim or archangels of the Jews. Dr. Kohut says on this subject: "It is worthwhile observing that the fluctuation between the number six or seven of the Amesha-Çpentas, indeed, according as Ahuromazdao is counted or not in the class of the Amesha Çpentas of Yst. I, 36; 2, 1-6, recurs also in the Jewish scriptures. Thus the so-called Jerusalem Targum to Deuter. 34, 6 and the book of Enoch C. 20, where the list of "watching angels" is counted up —— gives only six; the book of Toby 12, 15 and of Enoch C. 90, 21 gives seven as the number of the Archangels."[1]

The Christian Scriptures also speak of seven Archangels or the Seven Spirits of God. We read in the Revelation (V. 6): "And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth." (*Vide* also, *Ibid.* XV, 1 and 6-7; XIII, 2; XVI, 1; Zechariah, IV, 10). The Apocryphal Book (Tobit ch. XII, 15) also speaks of "The seven holy angels.....which go in and out before the glory of the Holy one." So Milton sings:

"The seven who in God's presence nearest to His throne
Stand ready at command."

The "Divine Powers" of the Neo-Platonic philosophy of Philo Judæus, who also corresponded to the Amesha Spentas of the Avesta and who stood "closest to the self-existent,"[2]

[1] The Jewish Angelology and Demonology based upon Parsiism translated from the German of Dr. Kohut by K. R. Cama, p. 4, n.

[2] "Philo Judœus or the Jewish Alexandrian Philosophy" by J. Drummond, Vol II., pp. 82-83.

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were six in number. Including the self-existent, their number was seven. The Gnostics also said that "the universe was created by the Seven Great Angels."

These seven Amesha Spentas had the rest of the Yazatas with them as their Hamkârs, *i.e.*, Co-operators or Co-laborateurs.

Hamkârs. Their groups.

The word *Hamkâr* means co-laborateur. The thirty Yazatas or angels that preside over the 30 days of the month are said to be the Hamkârs of the first seven of those who are the Ameshâ Spentas or the Archangels. They are grouped as Hamkârs or co-laborateurs, because, to a certain extent, in their sphere of work, they are supposed to have some connection. The following list gives the groups of these Hamkârs :—

Oharmazd—Daêpâdar, Daepameher, Daepadin.
Bahman—Mohor, Gosh, Râm.
Ardibehesht—Âdar, Sarosh, Behrâm.
Shehrivar—Khur (Khurshed), Meher, Asmân, Anerân.
Aspandârmad—Avân, Din, Ard (Ashisang), Mârespand.
Khordâd—Tir, Ardâfarosh (Farvardin), Goâd.
Amerdâd—Rashn, Âstâd, Zamyâd.

Thus, Daepâdar, Daepameher, Daepadin are spoken of as the Hamkârs or co-labourateurs of Oharmazd ; Mohor Gosh, Râm of Bahman and so on. This Hamkârship of co-labour is, as it were, recognized even in practice. For example, the Ameshâspand Bahman, presides over cattle. So many an orthodox Parsee, out of respect as it were for this Ameshâspand, abstains from meat diet not only on the roz Bahman, *i.e.*, the second day of each month, but also on the days of his co-laborateurs, Mohor, Gosh, Râm, *i.e.*, the 12th, 14th and 21st days of each month. Some abstain from meat diet also on the days next to these four, *i.e.*, the 3rd (Ardibehesht), the 13th (Tir), the 15th (Daepameher) and the 22nd (Goâd), because in a big city like Bombay, they know that the goats or sheep are slaughtered a day previous. If they were to eat meat on, say, roz

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